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Off-B-way Musical Scores Attract Biggie Publishers

E. H. Morris Grabs 'Madam Aphrodite,'
'Double Entry' Rights; Auditions Others

By JUNE BUNDY

NEW YORK—More and more big league publishers are showing interest in the off-Broadway musical field. E. H. Morris Music last week grabbed off publishing rights to the score of two upcoming off-Broadway shows—"Madam Aphrodite" and "Double Entry."

Morris' general professional manager, Sidling Kornheiser, said there are a flock of new off-Broadway shows in the works this season and Morris is auditioning as many as possible in a hunt for new material.

The firm will invest in such shows "if necessary," said Kornheiser, although they are not doing so with either of the above-mentioned productions. Morris backed one of the off-Broadway "Shoe String" shows.

Meanwhile Morris writers are also active on Broadway. New show scores are in the works by the "Wild Cat" team (Carolyn Leigh and Cy Coleman), the "Bye Bye Birdie" team (Lee Adams and Charles Strouse) and veteran comedy writer Harold Arlin.

"Madam Aphrodite" will be presented by the producers of the off-

Broadway hit, "Little Mary Sunshine" — Cynthia Baer, Howard Barker and Bob Chambers—with book by Ted Moser and score by Jean YVES. It is even the off-Broadway hit, "Parade." The opening is scheduled for late spring. The score is in Morris' BMI firm, Meridian.

"Double Entry," which opens at the Martingale Theater here February 20, features two one-act musical adaptations of an O'Henry Story; and "The Oldest Trick in the World," an original musical comedy. Scores, published by Morris Music, are by Jay Thompson, who penned "Once Upon a Mattress," the off-Broadway show directed by George Abbott which later moved to Broadway.

By REN GREVATT

NEW YORK—One reason often offered for the fantastic number of current record artists is the simple fact that a lot of folks think they can make a financial killing out of a single hit disk. Another reason, which comes in

addition, is the fact that like the minuscule amocba—or perhaps it's the hydra-singing groups are splin-

Roulette Confirms Rob Thiele Move To Helm A.R.R.

NEW YORK—Roulette Records last week officially confirmed a recent report (BMW, January 16) that Rob Thiele would become the label's new artist and repertoire chief.

Thiele succeeds Joe Reisman, who is leaving the firm at the termination of his contract, to go out on his own as an indie producer. In line with this, Roulette Presxy Morris Levy noted that Reisman will continue to produce records — both LPs and singles — for Roulette and that he has already been given "several key recording assignments which will take him well past his contractual commitment."

Thiele will continue as president of his own firm, Hanover-Signature Records, which he will concentrate mainly on comedy albums, jazz and "special idea" packages. He will continue to be associated with Roulette this past summer when the firm loaned Hanover-Signature money, and in return was given 25 percent of the firm's stock. Hanover-Signature now headquarters at the new Roulette building on Broadway and 50th Street here.

Prior to starting Hanover-Signature, Thiele served as A.R. chief for Decca-Coral and Brunswick for seven years, and more recently headed up Doi's A.R. department. A veteran recording executive, Thiele launched the original Signa label in the early '40's.

Retail Shops' Single Record Unit Sales Up; LP Units Down in Dec.

NEW YORK—Single record unit sales in retail record shops were up, and LP record unit sales in stores were down during December 1966, as against the same month in 1959. Single records jumped by 29.2 per cent against the December 1959 period, while LP sales slipped to 1.6 per cent less in units than the preceding December.

In December 1959, including the Christmas week, single record sales totaled 4.8 million units. In the same four weeks in 1960, single sales hit 6.2 million units. This was not as good as December 1958, however, when single unit sales hit their peak of 7.8 million, a sensational figure reached through the 3 million sales of the Liberty bisking of "The Chipmunk Song."

Surprise Slip

The slip in LP sales in December 1966 was somewhat of a surprise, since LP sales in 1960 were running far ahead of 1959. The unit sales were off by minus 1.6 per cent, with dollar sales (at manufacturer's list price) in retail shops running 2.5 per cent below the same four-week period in December 1959.

For the cumulative year of 1960, LP sales in dealers' stores increased by 36 per cent in units and 39.4 per cent in dollar value at list price. The

total number of LP's sold through dealers in 1960 came to 51.8 million units, as against 37.9 in 1959 and 29.1 in 1958. The increase of LP units sold in 1960 as against 1958 was 78 per cent.

Meanwhile, singles made a strong gain in 1960 as well. They were up 36 per cent over dealer sales in 1960 as against 1959, and up 10.3 per cent in 1960 as against 1958, which was a good singles year. Elvis Presley undoubtedly contributed to the singles comeback in 1960 due to his leaving the Army and coming back as strong a performing artist as before he entered the service. His total sales in 1960 in singles are estimated at three to five million disks. Singles were also aided by the emergence of a dozen new singing talents, and the strength of many of the now-established young name artists.

Big Stereo Year

The year 1960 was also a great one for stereo. The total increases in unit stereo sales in retail stores for 1960 over 1959 was 63.9 per cent. The number of stereo LP's in stores in 1960 came to 12.2 million units; in 1959 the total was 7.4 million units. Monophonic LP's also increased in sales by 30 per cent. Almost 40 million mono LP's sold over the counter came to 30.5 million.



This week is the fact that like the minuscule amocba—or perhaps it's the hydra-singing groups are splin-

Disk-Fed Fire Cuts Quarters Of Records, Inc.

BROOKLINE, Mass.—A devastating fire that took five hours to subside destroyed the headquarters of Records, Inc., and ruined hundreds of thousands of phonograph records in mid-afternoon last week (24). Fred Green, president of the firm, said temporary quarters will be set up in a few days and the firm expects to be operating within the week.

Three men and two women were trapped in the second floor of the building at 790 Commonwealth Avenue and took refuge in a broadcast studio when the stairway exit was cut off by the flames. Six fire-fighters were injured. The building also houses Profound Sound, Inc. Herb Dale Enterprises (Dale, MGM labels), and radio station WBOS.

Trapped were William Barnes, WBOS announcer; Ralph Weinman, station manager; Mrs. Aurora Temer, office manager; Al Harrell, music director; and Ed Wadell of the office staff. There were about 30 persons in the building at the time the fire started, 2:45 p.m. The five were rescued over fire ladders.

The burning records created thick, choking smoke and hot gases that seeped through the floor to flood the large stocks in the basement. Cause of the fire was not determined.

FIRST BOY FOR TWO A.R. MEN

NEW YORK—Top A.R. men of the country's top A.R. men became fathers of a first boy in the past two weeks. Clyde Otis, Mercury A.R. executive in the East, became the father of a son, Jr., on Wednesday, January 25. A week previously, George Avakian, RCA Victor A.R. executive here, became the father of Gregory Avakian. It's the first boy for both fathers.

tering apart, and in effect two acts are born from the one. In biology, this process is known as mytilis, or cell-division.

In the record business, this is fact only occasioned by the fact that single artists are having a penchant for going it alone. This, of course, is nothing new. Tradesters with longer memories can recall Bing Crosby anking the Rhythm Boys group back in the Twenties. They can also recall Jo Stafford, once member of "Tommy Dorsey's Pie" Pie's, who also became quite a successful solo thrust. Another one-time member of the same group was Frank Sinatra.

Dion Makes It

There are at least four current examples of this interesting trend, three of which have already proved successful. Perhaps the hottest is the chanter with the single name Dion, who broke from the Belmonts and had an immediate solo hit with "Lonely Teenager." Now the Belmonts have their first single without Dion, curiously titled "We Belong Together," which is already beginning to make a noise.

Another promising example is the recent cutting out from the Drifters of lead man Ben E. King, who now has two hits on the charts as a solo—"Spanish Harlem" and "First Taste of Love." The Drifters are not new to this kind of scene, since an earlier lead, Clyde McPhatter, also made a successful break several years ago.

It may also be noted that the thrush, Damita Jo, who spent some years on and with Steve Gibson and the Redcaps, enjoyed a smash with her first disk apart from the group, several months ago, with "I Save the Last Dance for Me." She also made a successful break and answer song to a bit by the same Drifters, "Save the Last Dance for Me."

LATE BILLBOARD SPOTLIGHTS:

TERESA BREWER: OLDER AND WISER (Willow, ASCAP) (2:26). WHIP-POR-WILL (Cedarwood, BMI) (2:06)—Teresa Brewer could have a two-sided hit with this new release. "Older and Wiser" is a winning ballad sold with feeling; "Whip-Por-Will" is a bright country tune which receives a rollicking reading from the thrush. Coral 62253.

TOMMY EDWARDS: ONE AND TWENTY (Jamsky, BMI) (2:26) (2:26). WHIP-POR-WILL (Cedarwood, BMI) (2:06)—Tommy Edwards came through with a first-rate performance on "One and Twenty," a lovely tune based on a familiar opera air. Flip is the standard of a decade ago, sung sanely by Edwards over good backing. MGM 12981.

The most recent example occurred just last week when Johnny Mastro led the successful group known as the Crests. Mastro was the lead on all of the group's hits, and he also sang out this month his first effort as a single, "Model Girl."

PR1 To Add 3 Labels to Roll

HOLLYWOOD—Precision Radiation Instruments (Tops Records, etc.) will add a full-priced label and two low-priced lines to its roster of subsidiary firms. All three will be introduced in March.

PR1 will aim its new Kimberly label at the \$3.98 (monaural) and \$4.98 (stereo) market with an initial release of four LP's. Its new A-FI label will be priced at 99 cents and will kick off with an eight-track album release. Its new "Cenice" label, coming at \$1.98 (monaural) and \$2.98 (stereo), will bow with 11 albums.

Centering in the PR1 line-up include Goldenome, Tops, Mayfair, and its Milton Cross series of 20 classical packages. All will continue to be sold through Tops' established factory-direct method of distribution to chain stores and racks with the exception of the Kimberly line. Kimberly will be handled by 35 independent distributors, following the traditional record distribution pattern. PR1's 52-mil. sales in 1966 in Mervel at the \$1.49 level, and a similar number of stereo packages under the Mayfair label at \$2.98.

In addition to the above releases, PR1 will issue 18 LP's in Mervel at the \$1.49 level, and a similar number of stereo packages under the Mayfair label at \$2.98.

Over the years, the group with perhaps the greatest number of lost lead singers would be Billy Ward's Dominoes. Among these were Gene Mumford, Cyndie Williams and Jackie Wilson, all of whom built that scene. McPhatter, in fact, left both the Dominoes and the Drifters before he started on his own.

The phenomenon appears to have certain evolutionary processes leading to the clean break. Often a singer will start out under its own title, as the Drifters, with no lead spotlighted. This is true in the case of such groups as the McPhatters, who in the Famous Flames. But in today's music scene it has often been noted that a group really does not effect a true group change. A lead is most often spotlighted, with the balance of the group relegated to such uninteresting background rhythm sounds as "yeh, yeh" or "boom, boom, boom boom boom." Celestial-type groups have still another background sound; and it's been claimed that the more the meshuga-styled outfits like IX!

Thus it was that the Midnighters became Hank Ballard and the Midnighters, and in the Famous Flames, it became James Brown and the Famous

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LIBERTY KIDS DRAMA TOUCH

HOLLYWOOD—Liberty Records is taking the drama editor route to drum-beat its "Rides, Rapes and Rescues" album. Several thousand promotional copies are being sent to the drama scribes and movie reviewers on the nation's explaining its off-beat title. "During the era of silent movies, a pianist applying for a job improvising music to describe the action on the screen, was told, 'Never mind the three B's (Bach, Beethoven and Brahms), how are your three R's (Rides, Rapes and Rescues)?"

Mitch Miller on March To Still More Victories

TEN years ago Mitch Miller was the king of the singles field. Now, a decade later, Mitch Miller is not only one of the kings of the album field, with 10 best-selling *Sing Along* albums but also the proud proprietor of a brand-new *Sing Along TV* series, which bowed on NBC-TV last Friday (27) night.

It is hard to remember that the genial, amiable Mitch of today, leading his gang in old sweet songs and cavorting with kids on TV, is the same Mitch

chief, a move that thrust in the background his career as one of the nation's outstanding solo players. Mitch burst into prominence as a record man at Mercury through his string of hits with Patti Page, Edy Howard and Frankie Laine, including the fabulous "Mule Train," which not only helped the record business but also the whip business.

Mitch's success story brought him to the attention of Columbia executives, including Goddard Lieberson, now Columbia president, who knew Mitch from their home town of Rochester, N. Y. In the turmoil that attended the introduction of the long-playing record, Mitch was brought in as pop record chief, succeeding the late

(Continued on page 31)

Japan Record Prices Dipping

YOKOHAMA — Record prices continue to decrease despite the fact that commodity prices generally have gradually increased. At present, 12-inch monaurals are pegged at \$4.17, with stereo going for \$4.67.

Philips label 12-inch LP's were put on sale last fall at \$4.17 (\$5.00 yen) and both Columbia and London have now adopted this pricing for their new items in their catalogs. Nippon Gramophone will follow suit shortly with an album by Ferenc Fricsay and Berlin Philharmonic performing the "New World" and "Moldau" symphonies, also at \$4.17.

There are also indications that low-price lines such as Victor's Camden series (\$2.78) and London's Ace of Clubs group (\$3.34) will be available in the not too distant future. This month, too, a special seven-inch EP of the "Unfinished" Symphony has made its appearance here for \$1.11.

MUSIC AS WRITTEN

New York

George Avakian, RCA Victor recording executive, became the father of a boy, Gregory, last week. This is Avakian's first son. . . . Peter Sutter, vice-president of Frank Records, became engaged last week to Marilyn Johnson. . . . The forthcoming commercials for Prell Shampoo will feature jazz played by the Cannonball Adderley combo. Ray Barbee, musical director for Brenton and Bowles, the agency handling the account, took the opportunity to make a record for the tracks. . . . The second New York Festival of Italian Songs, which will present the songs of the 1961 San Remo Festival, will be held at New York's Carnegie Hall February 17, 18 and 19.

Jimmy Myers Philadelphia label, Myer's Records, has appointed a string of new distributors. They are Frank, New York; Richley, Philadelphia; Seaboard, Albany, N. Y.; Seaboard, Hartford, Conn.; Allen, Richmond, Va.; Astor, Pittsburgh; Distco; Apex-Trimark, Newark, N. J.; and Saratoga, Baltimore. The Trump label of Atlanta has named Bob Heller as its Philadelphia distributor. . . . C. G. Records is running a three-month promotion contest for its new album with Gordon Jenkins. . . . 26 Years of Academy Award Winning Songs. . . . Bobbi and Peggy Boyd of the Boyd label in Oklahoma City, became the parents of a girl, Pamela Faye, last week. . . . We Three Music, the Hal and Belle Weisman and Larry Spier Jr., firm, has acquired the rights to the tune, "I Am Sittin' at Home," on Studio Records with Frankie Sardo. Bob Rolnitz.

Chicago

Dick Merle, Racine, Wis., launches his new label here in a few weeks. It'll be the Merle label. . . . Nero Recording Studio, headed by Larry Lester, president of Los Relatos, vice-president, has expanded and moved into new quarters on Oak Street. The firm has just released a new Murray Roman album, ribbing skits ("Out of Control"), on its Nero label. Nero also has custom work for the Boy label in Oklahoma City. . . . Hogan, well-known Chicago manager, who handles Bob Newhart, confirmed long-time rumors last week by forming Armanco Enterprises, his own talent management firm. Sam Hoenigsberg, also press representative for Newhart, will handle the negotiations for the firm. Besides Newhart, Hogan handles Tony Lee Scott, singer, and Dan Sorkin, Chicago deejay.

Dick Shelton, Chicago show-business attorney, formed a law partnership last week with John Wallace and Bernard Kleiman. Shelton, former band leader and agent, represents Hogan and Newhart, plus Tony Wallace, Buck Rans, the Platters, and Ken Griffin. Shelton, an avid skier, just returned from a trip to Boyne Mountain, Mich., with Chicago radio personality, Dick Noel, and is now enjoying a spring excursion to Europe to test the ski. His new partner, John Wallace, is a former night club entertainer, the cousin of Bernard, a lawyer, and a tax attorney, was formerly with the Internal Revenue Service.

The current contract litigation between Tony Williams and Mercury Record Corporation has two old college roommates in opposite corners: Leonard Levin, Mercury attorney on one side, with Buck Rans, Platters' manager, on the other. (Pair, at one time, pledged to form a law firm.) . . . Dick Mink, New York's Cleveland promotion manager, was married Sunday (29) to Gloria Lee Melzlik, in a ceremony at Farrell, Pa. . . . Earl Glicksen, Donna and Del Fi drummer here, leaves on a promotion trip to New York, Detroit, Cleveland, Pittsburgh, and Miami. Glicksen says the labels will soon appoint a new distributor in Puerto Rico, termed a "hot new market." . . . Dale Enterprises, recently named Mercury distributor in Boston, had promised disky press listing *Grease* would be handled by the "hottest distributor." Last week, Herb Dale wired Green that the distributorship had reached its goal: "We are now watching the third and final floor of our building burn down." Nick Bibo

Hollywood

Liberty Records is continuing its expansion. It converted part of the old Flying "A" Productions sound stage in its building into 12 offices to help create a new sound stage for space. . . . Ed Silvers, former promotion man for Parlophone (Distributing) (Miami), was appointed Southern California promotion man for Liberty.

As a tie-in with Frankie Avalon's guest-shot on the February 8 "My Sister Elton" telecast, Chancellor Records is shipping 3,000 promotional copies of his new single "All of Everything" for space. . . . Ed Silvers, former promotion man for Parlophone (Distributing) (Miami), was appointed Southern California promotion man for Liberty.

On the sound track: Anthony Hall will cut a demo disk of his original "Atlantis, The Lost Continent." In addition to writing and recording the title, Hall also stars in the picture. . . . Also at the MGM lot, Bronislaw Kaper is completing the score to "The 7th Voyage of Sinbad." . . . The "Mule Train" is unusual in that it is based on native Maori themes performed on Maori instruments. . . . At Paramount, Harry James and band will perform his "Bang Tail" composition in Jerry Lewis' "The Ladies' Man" movie. It'll be included as well in James' new LP. . . . Columbia Pictures' composer-conductor George Duning will address the Pasadena Playhouse student body on film music. He has composed for such films as "World of Suzukawa," "Cry for Me," "Shadows When We Meet," "Wackiest Ship in the Army" and "Let No Man Write My Epitaph."

MITCH MILLER

who set the entire music industry on its ear back in the early '50s. At that time Mitch was considered by many recording executives and music publishers to be an arch-revolutionary, destroying the business with his sounds. French horns, swinging harpsichords, "bad" songs and singers who couldn't sing. In the days prior to rock and roll, it was Mitch who was accused of "wrecking the pop record business."

Early Success

Mitch's first success in pop records occurred after he graduated from playing in studio bands to become Mercury pop

NEW YORK — The Big Three is spearheading a move to make better music more readily available for TV film programs. The firm has sharply reduced the synchronization rates for such uses.

Mickey Scopp, Big Three chief, points out that "it is only fair to make available to film and tape programs the same material which is already available for live shows." Scopp added: "Why impose unreasonable restrictions?"

It is known that the Big Three's move has excited much interest among publishers and writers, many of whom feel that a reduction in synchronization fees will also result in greater performance income.

Synchronization license levies have varied — some publishers having charged as high as \$200, \$300 and \$400 for such a use. The new trend has brought the rate down to between \$25 and \$50 in some cases.

Scopp pointed out that if good music is restricted through an excessive rate, there is created a fertile climate for the promotion and exposure of inferior material. It is logical and desirable for the publisher, writer and producer and the artist — in fact, for all concerned — to remove restrictive barriers, Scopp added.

By allowing music to be performed readily, Scopp said, multiple performances are induced which create many benefits, such as the stimulation of new recordings and additional performance income.

the fledgling firm which must build its new repertoire. In many cases, this has tended to stimulate British writing talent.

Shane has been with Kessner for nearly two years as executive managing director. Eddie Kessner has appointed Ronnie Broton to take his place, with Max Diamond continuing as professional manager. Although he has been in the music business for more than 30 years, Shane moves to his new post after only two years in publishing, both spent with Kessner.

NEW YORK — Shapiro-Bernstein Vice-President Dick Volter leaves for England February 6 to formalize the British operation of the firm. It is known that the present American firm is in the market to buy back copyrights distributed among British assignees. Also, Shapiro-Bernstein will assiduously seek British song material for exploitation in the United States.

Volter will also travel to Paris to visit Shapiro-Bernstein's own firm, Manhattan Music.

Andy Williams Due in Ont.

TORONTO — Cadence artist Andy Williams will co-star in a variety show at the O'Keefe Center here with Siobhan Carroll.

The show, being financed by the O'Keefe Center for the Performing Arts, will be produced by Norman Sedawie. It will run March 13-19.

The production company will number 60.

Shapiro-Bernstein Launching Indie British Pubber Firm

By DON WEDGE

LONDON — One of the last remaining major American publishing houses to lack its own British firm, Shapiro-Bernstein & Company will launch an independent operation here within the next few weeks.

Exact date is not yet known, but

STATION'S C&W FORMAT PAYS

SAN ANTONIO — In the first test of its recently inaugurated country music programming policy, radio station KENS, 50,000-watts, has pulled 10,000 paid into Municipal Auditorium Sunday (22) in an afternoon and evening performance. KENS, which went country completely about six months ago under program director Bill Mack, K&W, veteran, used a show, booked through Hubert Long, starring Faron Young, Ferlin Husky, Cowboy Copas, Buck Owens, George Jones and Kitty Wilson.

The station's jockey corps, Charlie Walker, Bill Skomette, Neal Marritt and Mack, emceed both performances. H. W. (Pappy) Daily, veteran Texas distributor and owner of D Records, was the guest of honor.

March 1 is the target and this may be advanced. Dick Volter, Shapiro-Bernstein's vice-president, is due in London soon to set the opening. Volter will leave New York February 6.

Already known to head the British operation as general manager is Cyril Shane, at present managing director of Kessner's. He has begun the search for a professional staff. Three men will be added shortly.

It is likely that in view of Shapiro-Bernstein's links with Columbia Pictures, the new British publishing house will be headquartered at first, at least, in Film House in Wardour Street, London's movie alley.

One of Shane's first tasks in his new post will be to activate Twangy Music, a publishing firm to be set up by Shapiro-Bernstein to handle original material originating with Duane Eddy, one of the most successful disk artists in this country.

Most of the Shapiro-Bernstein catalog is distributed among British publishing houses. There is no word here of any interest likely to revert to the parent firm once its own house is operational.

Generally, previous experience has shown that an American firm opening up here has to begin afresh. A powerful, active backlog of copyrights remains with the original assignees and it has to help to

A brand-new single by **NAT COLE**

ILLUSION



c/w "When It's Summer" Record No. 4519



This One



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It is said that crisis brings out the best in everyone—it does! A spectacular fire Monday (23) destroyed almost completely our building and inventory. However, complete replacement inventory is now on its way to us at our temporary quarters at

**189 ALBANY ST.
CAMBRIDGE, MASS.**

We will be able to ship your orders by the time you read this. I'm deeply grateful for all the help given us at this time by the manufacturers and we appreciate the patience and consideration of our customers, particularly those who have called to offer help.

We at Records, Inc., are doing everything possible now and for the future to justify your faith in us.

**CECIL STEEN
RECORDS, INC.**

(Temporary address: 189 Albany St., Cambridge, Mass. Temporary phone: UNIVERSITY 8-7261)

COL. RECORD SESSION TAB SHARED BY CANADA BODY

BY HARRY ALLEN JR.
TORONTO — A unique recording session was held by Columbia Records here in which 40 per cent of the costs were underwritten by a non-profit body seeking exposure for Canadian composers.

The Canadian Music Center, a non-profit body sponsored by the Canada Council, a government cultural body, arranged the session with managing director of Columbia of Canada, Robert Pampe.

The session at Massey Hall, which is ranked among the top auditoriums on the Continent for acoustics, was produced by Howard Scott, using the 85-piece Canadian Broadcasting Corporation Symphony.

Scott also did a session with Glenn Gould, Canadian pianist and Columbia artist, performing with the CBC Symphony in works by Mozart and Schöenberg, with conductor Robert Kraft.

Walter Susskind, conductor of the Toronto Symphony Orchestra, who has appeared on a number of recording labels, conducted the Canadian works. These included Suite for Harp and orchestra by Harry Somers with Judy Lowman at the Harp; Serenade Concertante by Murray Adaskin, and Concerto by Jean Perreault, with Mario Bernardi at the piano.

The Canadian works album is expected to be released possibly in the spring while the Gould will not be released until next fall.

Cap Readies 2d Four-Track Tapes

HOLLYWOOD — Capitol Records will issue eight selections in its second four-track stereo tape release. Its initial quarter-track release, which was made last June, and consisted of a dozen titles.

Of the eight now to hit the market, five are tape versions of pop albums to come from the Capitol Classics catalog, and one is under the Angel label. Pop fare includes the two original movie sound tracks, "Oklahoma!" and "Can-Can," Jackie Gleason's "Music for Lovers Only," Glen Gray's "Sounds of the Great Bands," and Frank Sinatra's "Come Dance With Me."

On the longhair side, release includes Carmen Dragon and the Capitol Symphony Orchestra's "Americana," and Alfred Newman and the Hollywood Bowl Symphony Orchestra's "Hallelujah." The sole Angel tape is devoted to Herbert Von Karajan and the Philadelphia Orchestra in Tchaikovsky's "1812 Overture" and four other war horses.

Capitol is making these available in four-track form only. Capitol previously issued two-track tape product, and later suspended its tape releases. It re-entered the tape field last summer with the development of the four-track market.

Argo Issues Five New LP Packages

CHICAGO — The Argo wing of the Chess Records combine is issuing five new LP sets for February. Leading the way is a new Ahmad Jamal package that adds violin and guitar to the pianist's jazz trio. "Art," by distinguished Jazzist trumpeter Art Farmer, and Count Basie trumpet and Al Grey also are featured in album form. "Space Flight," by organist Sam Lazar on the Argo 4000 series records the most recent releases.

The parent Chess and Checker labels have two albums for the month — "Morn's Mahaley at the U.N." and "Watusi" of the Vibrations.

Geoffrey Waddington, musical director, Canadian Broadcasting Corporation, who was responsible for the formation of the CBC Symphony, assisted Scott in the session.

It is anticipated that there will be further sessions, though this is to be worked out. Scott was very impressed with the acoustic quality of Massey Hall.

Columbia brought in 15 trunks of their own equipment, with the diskings done both stereophonically and monophonically.

This is the first time in recent years that a major recording company has come to Canada for recording.

Chi's NARAS Chapter Ready

CHICAGO — The Chicago chapter of the National Academy of Recording Arts and Sciences (NARAS) appears well on its way to formation as officials met here last week to sign articles of incorporation for the group to be filed in the State.

President Dick Schory indicated that the minimum number of 50 members needed for a charter from the parent organization in New York, had been signed on the rolls and that the Chicago group's charter would be forthcoming shortly.

To date, members signed by NARAS here, are being added to the rolls of the New York group to enable new members to participate in the voting for "Grammy" awards. Presentations are expected to be made on a national television hook-up in late February or March.

After the Chicago organization is officially recognized with a charter, the members will be officially transferred back to the local rolls.

Meeting in the Chicago hall were Schory, David Carroll, Jim McCormack and Willis Charukovsky.

MULTIPLEXING DEMO SET FOR WASHINGTON HI-FI SHOW

WASHINGTON — The Sixth Washington High Fidelity Show, opening for a three-day run here on February 10, will hold continuous demonstrations of the multiplexing system to provide stereo broadcasting for FM stations. Crosby by Teletronics will conduct the demonstration. The Crosby system is one of several now being considered by the Federal Communications Commission in its search for the best type of standard multiplex equipment to broadcast high-quality stereo sound on FM stations. An FCC decision was hoped for by the end of this month, and could be out by the time the hi-fi show gets under way.

M. Robert Rogers, impresario of the hi-fi show, and former owner of Washington's "good music station," WGMS, said: "This is an

'Max' Set for L. A. Opening

HOLLYWOOD — "Max," a stage musical with Broadway aspirations, will open here in March at the Coronet Theater. Max Rubinchik is its author-composer. The cast includes Byron Palmer, Dick Kufeldt, Scott, and Beverly Gregg. Roland Dupree will handle choreography. Album rights negotiations currently are under way with the various labels.

Capitol Lines Debut 31 LP's

HOLLYWOOD — A total of 31 albums will comprise the February release of Capitol's various lines, including a 16-package pop offering, six Capitol Classics, five albums on the Angel label, and four in the Capitol-of-the-World (International) series.

Of the 16 pop albums to be issued, a dozen are new releases and four are reissues in the label's "Star Line" series. The new product release is highlighted by the latest Kingston Trio album, its eighth for the label. Other LP's feature Ray Anthony, Bob Bain, June Christy, Glen Gray, the debut of drummer Dickie Harrell; Farlin Husky, Wanda Jackson, Paul Johnson, Buck Owens in his first album following the sales success of his "Excuse Me" single; Nelson Riddle, and Fred Waring.

Capitol Classics feature albums by singers Boris Christoff and William Clauson, violinist Nathan Milstein, and pianist Leonard Pennario, plus a Hollywood Bowl Symphony Orchestra package with Nikos Kossas conducting. The release is capped with Sir Thomas Beecham conducting the orchestra's first LP version of Lalo's G Minor Symphony backed by Bizet's C Major Symphony in what is claimed to be the second available stereo recording of the work.

The Angel release is paced by the complete (three-LP) recording of Wagner's "Flying Dutchman" with Dietrich Fischer-Dieskau in the lead. (Recording heretofore was available in this country as an import on Germany's Electrola label.) The February offering also includes Sir Malcolm Sargent's complete recording of the Gilbert and Sullivan "Pirates of Penzance." Others in Angel's array are Otto Klemperer's stereo recording of Beethoven's "Eroica" (Symphony). Herbert Von Karajan's reading of Six Rossini overtures, and Sir Thomas Beecham's recording of his own ballet arrangements of Handel melodies.

Capitol-of-the-World offers albums recorded in Mexico, Italy, Hong Kong and Switzerland.

opportunity for the public to watch in operation and to hear a practical demonstration of one of the most revolutionary developments in the field of broadcasting." Multiplexing is a system of stereo multiple channels, by which the FM station can continue broadcast operation, and engage in sideline operations such as stereo broadcasting or background music.

Crosby Demo
Crosby Teletronics, one of more than 50 exhibitors of hi-fi music systems for the home, at the Shore-Haas Show will conduct the demonstration on direct-line transmission to a special lobby display in the hotel, and to a number of exhibiting manufacturers who are equipped with Crosby-licensed multiplex adapters. The system has been designed so that the estimated 15 million FM sets now in use can receive multiplex broadcast programs by "attaching an inexpensive adapter" to their present sets, manufacturers claim.

The show, which is produced independently, but with the backing of the Institute of Hi-Fidelity manufacturers, is getting an assist from Charles Lienau, of the Charles Lienau Company, of Silver Spring, Md., who is acting as chairman of the industry committee. Serving with him are William G. Shrader of Shrader Sound, and Gene Rosen of Gene Rosen Associates.

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The texture of five guitars, highlighted by warm, subtle woodwinds and stirring bongo rhythms, in a program of rich, breathtaking melodies.

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TALENT REVIEW

Toscanini Back as Sales Winner

The name of Arturo Toscanini on a recording was sufficient, for many years, to assure, with sonic improvements apparently receiving at least equal weighting with musical performance by the consumer in making a selection. The release by RCA Victor of three Toscanini LP's using a new reprocessing operation called "Electronic Stereo" should effectively change all this. It is entirely likely, perhaps probably, that Toscanini will again become a magic name with the man at the cash register as well as with musicologists.

First, let it be said immediately that the process used to make two-channel recordings from a single-channel source is sufficiently effective so that the average listener will be unable to determine how, if at all, it differs from true stereo. Second, as a result of the new process, the first three releases using it should become truly "dangerous" in a sales sense, for they lend the single missing ingredient to performances which in every other possible way were virtually unmatched.

Selling at a list of \$4.98, these performances will be a dollar below the stereo competition. And what performances! The Maestro's renditions of the Dvorak Fifth Symphony, of the Moussorgsky-Ravel "Pictures at an Exhibition," and of Respighi's "Pines and Fountains of Rome" were ideal selections for the initial releases demonstrating the new technique. They represent, first, the summit of Toscanini's ability to re-create a performance on wax, and second, they provided perhaps the very finest sound ever recorded the Maestro, considered well ahead of their era when first recorded early in 1953 (see "Fountains," done about a year earlier).

The "electronic stereo" process makes for a very real broadening of the orchestral perspective, with a realistic use of dual channels. The feeling of strings, woodwinds, and percussion playing against each other is definitely provided; even with the full knowledge that these cannot be isolated per se electronically, but rather are separated by sound frequencies, the result is nonetheless effective. Comparing these versions with current true stereo renditions, they may be regarded as somewhat deficient only in the depth that comes with multi-channel recording, and then not in any serious way. In fact, Victor seems to have added warmth and presence to the sheer brilliance of sound which these recordings always possessed.

In the years since these versions were first released, many new ones of each have entered the catalogs. Musically, however, these particular Toscanini renditions still must be considered the standard against which others are measured. The addition of modern technical advances again puts the Maestro in command, and it's entirely fitting that Toscanini's were the first performances to be so enhanced by RCA Victor. Sam Chase.

RESPIGHI FOUNTAINS OF ROME-PINES OF ROME
NBC Symphony Orchestra (Toscanini), RCA Victor
LME 2409 (Stereo & Monaural).

DYORAK'S SYMPHONY "FROM THE NEW WORLD"
NBC Symphony Orchestra (Toscanini), RCA Victor
LME 2408 (Stereo & Monaural).

MOUSSORGSKY-RAVEL PICTURES AT AN EXHIBITION
NBC Symphony Orchestra (Toscanini), RCA Victor
LME 2410 (Stereo & Monaural).

★ ★ ★

MUSIC TALENT REVIEW

Kelly's Crowd Likes Nancy Wilson

Nancy Wilson, a comparative unknown in night club circles, appears to have a solid foot in the door to bigger things, if her debut last week at Mister Kelly's in Chicago is any indication. The 23-year-old, thrush played to a packed house that had come to see comedian Jack E. Leonard. They were busy eating and chattering when she started her routine, but quieted down very quickly.

Nancy started with a jump version of "What a Little Moonlight Can Do" and went into a slow, beautifully phrased "I'm Going to Laugh You Right Out of My Life." A very tasteful piano backing by Marty Rubenstein added to the effect. You could hear a pin drop.

A Nancy spent the most time on a very original and unusual "Garden of Blues Suite," a song, she noted, "about a small-time girl, who thinks each man is a flower, and you have to pick the right flower." It was a modern sort of thing—and surprisingly well received.

All in all, Nancy, who has two albums on Capitol and is soon to release her third for the diskery with George Shearing, is a bright singer. She belts a lot of songs, a little, a cute, and at times very sophisticated, has a lot of variety and rhythm—but mostly, she just stands there and sings. And she does it very well. Nick Biro.

Roulette Changes Two Distributors

NEW YORK—Roulette Records has changed distributors in Arizona and Connecticut. Phoenix Record Sales, Phoenix, Ariz., will henceforth distribute the label in the Arizona territory and Seaboard Distributing Company, Hartford, Conn., has taken over Roulette in that State.

Roulette was formerly represented by Flash Distributing Company in Arizona and by Leslie Distributors in Connecticut. Buck Stapleton heads up Phoenix Record Sales. Mary Ginsberg is the Seaboard chief.

FLYING START FOR EVEREST

NEW YORK — If delivering records by airplane can get a disk flying high on the charts, Everest General Manager Lesley Holmes should make the mark. Holmes climbed into his private four-seater aircraft last week and picked up 2,000 copies of the Renow's "My Mind's Made Up" and delivered them to the store in St. Paul, Minn., where distributors claimed the record is breaking out.

Columbia Debts 25 New LP's

NEW YORK — Columbia Records will issue 25 albums in February; seven pop, four jazz, nine classical and five Latin American. The featured album is the new recording of "On the Town," which was produced by Columbia chief Goddard Lieberson.

Other new albums include Mitch Miller's 11th Sing Along set, "Happy Times Sing Along With Mitch"; a new Percy Faith album, a Sammy Kaye album, a new album with Lester Flatt and Earl Scruggs, a Ray Price set, a Stuart Hamblen album and one by the Art Van Damme Quintet.

Jazz sets include a live audience waxing by the Benny Goodman crew called "Benny Goodman Swings Again," which was cut live at Ciro's. Other jazz sets are "The Provocative Erroll Garner," a new Mose Allison LP and one by the Hank Garland combo.

Classical albums include a pairing of Isaac Stern and David Oistrakh with Eugene Ormandy and members of the Philadelphia Orchestra in four Viennese concerti. There are new albums with the New York Philharmonic, the Philadelphia Orchestra, and a performance of Handel's "Odin St. Cecilia's Day" with the Philharmonia. The Rutgers University Choir and soloists. Other sets include an album by E. Power Biggs, another with the late Dimitri Mitropoulos, Harold Gombert and Milton Karmis, and a new Hal Holbrook "Mark Twain Tonight" LP.

Columbia is also issuing nine new four-track stereo tapes in February. Four are classical, four are pop and there is one original album. The latter is the original Broadway cast type of "Camelot."

Top Rank Records Still Seeks Buyer; Rumors Circulating

NEW YORK — Top Rank Records was still seeking a buyer at press time last week, as rumors of an imminent sale of the diskery continued to circulate.

Bernard Ness, Rank executive from London, was in conference at week's end with Paul Marshall, American attorney for the Rank interests here. However, no comment was available from any parties involved.

Meanwhile, however, it was learned that Rank Audio Plastics, another American Rank firm, dealing in thin, unbreakable plastic (LTP) records, had folded. Sales manager of that firm, Bud Quinn, had already tendered his resignation at week's end.

If it took a number of conversations have taken place in recent weeks regarding the possible buy-out of the Top Rank label and its catalog. American firms with whom discussions have taken place are United Artists, Atlantic and Riverside. It was also known that a Midwest firm, not in the record business currently, had also shown some interest in the firm. No deal, however, was made with any of these firms.

It is now understood that high Rank executives in England have passed the word that a final decision on the company is to be arrived at no later than February 15.

HOLLYWOOD — Songsstress Betty Johnson, most recently on the Dot label, was signed by Republic Records. The initial release coupled "I Don't Want to Go to Sleep" with "Depend on Me," both penned by Dave Burgess of the Champs. She was recorded here by Joe Johnson of the Challenge label during her recent Coconut Grove engagement. Challenge distributes the Republic line.

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On the twentieth anniversary of its founding, BMI looks back on two decades of unprecedented economic, technical, and cultural growth in American music. We at BMI think that the free, open competition that BMI brought to the performing rights licensing field has contributed significantly to that growth.

For the future, BMI looks forward to serving many thousands more of the creators of music and many more of the businesses which use music as part of their service to the public. It will continue to deal justly and fairly both with the creators of music and with those enterprises which enable that music to be heard. It will continue to maintain its open-door policy for the benefit of all persons who wish to have an opportunity to gain the public ear and to be rewarded if their works win favor. It will continue to serve the public by making music from every part of our country and from all quarters of the world available for public performance.



Copies of a brochure briefly reviewing the role that BMI has played in fostering the growth of music are being mailed to writers and publishers affiliated with BMI, music educators, and others. Persons interested in obtaining a copy may write to:

Public Information Department, BROADCAST MUSIC, INC., 589 Fifth Ave., New York 17, N. Y.



An Editorial

Music—both as an art and an industry—is dynamic and ever-changing. To maintain a state of health it must be ever-seeking; it must always reach out and embrace new ideas and forms. It must avoid the status quo, for when an art and an industry lapses deeply into a rut, it can only decline and lose importance as a facet of the nation's culture.

In our generation, the most profound change to come upon the music scene undoubtedly was the formation of Broadcast Music, Inc. The creation of BMI set up a chain reaction of developments which brought to American music a richer repertoire and a broader base. In a phrase: Tin Pan Alley is now the United States of America.

DEPTH OF CHANGE

The drama of this statement needs no undue emphasis. The simple statement of fact indicates clearly the depth of change that has come upon the music industry—upon its songwriters, publishers, artists and recording executives. And, of course, upon the people—the last and most important link to be effected.

BMI brought to the music business not only dramatic change, but a large measure of romance. New sounds and new writers from faraway cities emerged to leave fresh impressions upon a musical scene.

As is true of all major departures from the norm, the changing patterns dislocated writers and publishers of the old school. All who were solidly entrenched viewed the new era with irritation—if not loathing. The day of sleek comfort was dissipated by the onset of sharp competition.

A RICHER ART

Yet, in our view, this competition has resulted in a richer musical art and a more progressive music business. This we feel is true not only in the fields of concert and jazz music, but also in the pop category where BMI has been most strongly attacked by adherents of the older music business. We feel that when serious composers begin the task of capturing the essence of musical America in major works, they will find that their basic material is all the richer because of the folk-oriented repertoire which BMI brought to the mainstream of pop music. When the tumult dies, it will be realized that this repertoire, neglected through the years, represents much of the musical heartland of the continent.

Competition has made this musical growth possible. It is worth remarking that this competition was created by the broadcasting industry. It was not imposed by a governmental agency; rather, it is one of the notable examples of an industry facing a problem—the need for competition—and solving that problem from within.

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BROADCAST MUSIC, INC.

1940 — 1960

A Story of 20 Years of Growth and Accomplishment



HAVERLIN NOTES MUSICAL GROWTH

Over the past 20 years the growth of all phases of music in the United States has been so sustained that few of us realize the full implications of that growth. The comparison of basic data for 1939 with that for 1960 (see table elsewhere this section) should give real satisfaction to all concerned with music in any capacity. As an example, consider that although in that period the gross national product has increased 443%, the combined retail sales of music instruments, sheet music, recordings, etc., have increased 640%, a growth of almost one-half along the climb of the gross national product.

The underlying reason for this spectacular increase in all areas of music is, of course, the growing public appetite for music of all types, whether of a popular or of a concert nature. The composers, publishers and, indeed, purveyors of music to the public as a whole may well feel proud of the public's continuing interest, for as the years go on, our contemporary composers are in competition not only with themselves, but with all of the music that has been composed in all of our preceding history.

CONCERT MUSIC GROWTH

In one field of music—the concert hall—the United States shines with a particular brightness all its own. In 1900 there were only 10 symphony orchestras in the United States. By 1939 the number was approximately 250. In 1960 there were 1,200 symphony orchestras in this country—more than the number of orchestras in the rest of the world combined.

An analysis made by Ulysses Kay, consultant on contemporary music for BMI, of the 1959-'60 programs of 74 American symphony orchestras by composers, works, performances and nationalities of composers produced some surprising and, to me, pleasing facts. The works of 394 composers were performed by these orchestras. Of these works, 379 were composed prior to 1900 and 606 were composed after that year. Of the contemporary works, 300 were by American composers and 306 were written by European composers.

MUSIC SCENE ENRICHED

This significant evidence of growth is but one manifestation of the burgeoning of music in America, 1940-1960. All of the many facets of music have enriched our time, and have in turn been enriched. The American music industry can take great pride in the immense vitality of the music it serves, the enormous range of the music it writes and publishes, and the great appetite for that music that Americans as well as the world at large have shown. Today, as a means of expression and as a source of enjoyment, music—in all its varied forms—reaches more Americans and is created by more Americans than ever before.

If we are to judge our music future by our music past, the next 20 years should make plain to all what we at BMI have long held to be true—that we are an outstandingly musical people. BMI and its growing and vital group of publishers, composers and writers will continue to contribute their share to the music of this country for all time to come.

CARL HAVERLIN
President, BMI

Music Custodian Role Seen Prime Factor of BMI Guiding Philosophy

The continuing growth of a library of copyrights for the use of signatory licensees is a prime goal of any performing rights organization. These basic well-springs may lead, however, upon the achievement of a certain maturity, to other corollary functions. Principal of these is the concept of custodianship of musical culture.

Through two decades of existence, Broadcast Music, Inc., has constantly broadened its own base to the point where it is today, in the full sense of the word, a custodian of music, of not only American but truly international roots.

When BMI first opened shop in its Manhattan offices two decades ago it was immediately faced with myriad problems in its struggle for survival. Conditions were such as to discourage

any kind of sustained life for such a fledgling organization.

A Challenge
Yet, with radio, one of the principal users of musical material, faced with a virtual embargo on traditional sources of music, particularly in the popular classification, a place, a need and a challenge existed. The success with which the challenge was met and the needs furnished is on the record, with the existence of a healthy BMI 20 years later.

It is true that the early headboard for BMI was established with the use of monetary incentives to creators, these incentives were provided by radio, which at the time was facing a blackout on performing rights of most of the available musical repertoire. Many over the years have found this concept an odious one, worthy of attack. Yet, BMI supporters

point out that without the initial momentum provided by the financial support of radio, BMI would never have left the starting gate.

Generous monetary incentives offered to lure talented creators from the writing and publishing ranks gradually achieved their initial goal—a substantial reservoir of popular song material. As this position was won, the organization turned its sights on other fields of music—through an imaginative program of grants, contests, prizes, rewards and fellowships, it succeeded in building a wealth of catalog in such fields as jazz, rhythm and blues, country music, folk music and concert material.

These programs have come to be identified with the basic philosophy of BMI today. This is to encourage musical creativity in all forms.

(Continued on page 23)

FACTS ON BMI LOGGING AND MEMBERSHIP NOTED

At the close of 1960, 20th Anniversary year for Broadcast Music, Inc., the BMI combined publisher-writer family numbers close to 10,000. Estimates from BMI officials place the publisher affiliations at about 4,500, with approximately 5,300 writers members in the fold.

In this anniversary philosophy of BMI history and songology, it may be of interest to examine the vital statistics of the complex operation carried out at BMI headquarters in New York, on behalf of this substantial family of creators and business men.

The BMI membership fluctuates because of what spokesmen called the organization's "open door policy" to new people. It is also pointed out that the membership ranges from major publishers and writers with substantial catalogs, right down to those with minor holdings of a few copyrights and even fractional shares of compositions.

If a figure for the total number of copyrights licensable under BMI contracts were given, it would include, in the words of BMI executives, a number of inactive items. However, the current BMI publication, *Performdex* No. 6, lists approximately 35,000 copyrights for performance under BMI licenses on network radio and TV as well as 2,100 separate stations during the past two years. Over 13 million records over half-a-million copyrights.

In round figures, BMI's total income from licensees for the fiscal year ending last July 31, was \$12,700,000, of which about \$8,000,000 was paid out to writers and publishers in the form of royalties.

Many regarded BMI's logging system as the most complete and extensive now in existence. Some sources have indicated that BMI surveys about 13 times as many hours of broadcasting and detects performances of about four times as many songs as all other performing rights organization in the country.

Logging System

The scientific logging system was set up originally by Professor Paul Lazarfeld of Columbia University. Under the system, performance credits are determined by sampling local stations and by a complete count of both radio and TV networks. Networks send in complete reports showing what music has been used on each program and how many affiliated stations used the show.

Data on local stations is obtained from standard marketing guides. These stations are put into different classes, according to geographical location, power, time on the air and other factors. By selecting stations from each category, groups of stations are selected for sampling each month.

The list of stations is then sent to a private certified public accounting firm. Stations do not know until just before logging takes place that they are being sampled. Each station in the sample fills out forms for an entire month showing songs performed, composer and author names, record companies, etc.

IBM Tapes

All reports of music used on radio and TV are received and checked for BMI titles notes. Electronic tapes are prepared, with BMI titles coded for machine data processing. Individual cards for each performance are then prepared from the tapes. The cards are thereupon sorted in title order by composer and publisher. IBM machines are wired in preparation for performance and payment reports. Checks and performance reports are automatically prepared and payment made to writers and publishers. Payments are made quarterly to writers and publishers.

War Strikes Marked BMI Start

As early as 1937, users of music were seriously thinking of a time when musical product might be licensed to them through competing performing rights bodies. Such a condition might be expected to enrich the musical culture through increased variety and types.

In 1939 a dream turned to cold economic reality. In the view of many at the time, unless a competitive source were to enter the picture, users would be at the mercy of what they felt would be economically destructive licensing rates being asked by the principal existing source of music.

Broadcasters, most important single users of musical product, provided the answer by founding on October 14, 1939, a new licensing organization to be known as Broadcast Music, Inc. Stock participation of broadcasters in BMI was based on a figure of 40 per cent of the money paid to ASCAP for licenses in 1937.

In the immediate following years, the fledgling organization managed to weather a series of storms and challenges, the first of which was simply how to build a catalog of music from scratch. One of the trials of those earliest days was to attract publishers into the BMI fold, at a time when most believed that BMI would eventually fold up. In this event, they reasoned, they might face reprisals when attempting to regain their earlier affiliations.

However, in July of 1960, six months before the banning of all

music controlled by the traditional performing rights society because radio interests refused to go along with projected rate increases, the Edward B. Marks publishing firm, with a tremendous catalog of popular favorites as well as a priceless catalog of Latin American material, joined the BMI ranks. This move was enough to impel many others into the fold.

Among the very earliest of

these was the notable Latin and country music material of Ralph Peer; the well-known Chicago firm of M. M. Cole, and the Italian publisher of many prominent operatic and serious music works, G. Ricordi.

During the 10-month period following New Year's Eve of 1940, when music of the older performing rights society went off the air, many songwriters' old-line publishing firms found them-

selves out of jobs. Lured by the generous program of helpful advances held out to new publishers by BMI, many of these joined the BMI fold as well.

Band Leader Firms

It is notable, too, that in the early period of BMI, much of the nation's popular music emanated from and was built into hideout through the route of the big band. Hence, many of the earlier BMI

(Continued on page 22)

BASIC DATA ON AMERICAN MUSIC

Increase in dollar volume of sales of records, musical instruments, performing rights, etc., 1939-1960 640%

Increase in the value of the U. S. Gross National Product, 1939-1960 443%

Therefore, the field of music has grown 44% faster than the total economy has grown during the past 20 years.

	1939	1960	% Increase
Writers who share in performing rights payments	1,000*	10,000*	900
Publishers who share in performing rights payments	137	5,000	3,650
Performing rights payments	\$7,000,000	\$42,000,000	500
No. of symphony orchestras	250*	1,200	390
People who play musical instruments	15,500,000	31,000,000	100
Sales of musical instruments, accessories and sheet music	\$75,000,000*	\$500,000,000	567
Record sales, retail	\$50,000,000	\$435,000,000	770
Gross national product	\$91.1 Billion	\$494.5 Billion (P)	443
Index of Industrial Production 1935-1939=100	126	203.1 (P)	61

The above information has been drawn from

TWENTY YEARS OF SERVICE TO MUSIC (BMI) CONCERT MUSIC, U. S. A. (BMI)

And reports by: U. S. Department of Commerce

Federal Reserve Board

American Symphony Orchestra League

American Music Conference

THE BILLBOARD

VARIETY

(P) = Preliminary

* = Estimated from trade sources

Note: Some data rounded

CARL HAYERLIN, president of BMI since 1947, was honored in 1960 by the American Symphony Orchestra League for his "valuable services to music" and for the "sincerely constructive policy of BMI toward the advancement of music as a high art," early in life he turned in vaudeville, followed with a distinguished career in broadcasting, and joined BMI in 1940 as director of station relations.

SYDNEY M. KAYE, one of America's outstanding copyright authorities and chairman of the board of BMI, has guided the organization as its chief counsel since its formation in 1940.

ONE OF OUR PROUDEST POSSESSIONS

*this bronze plaque from
the family of BMI music
publishers, authors and
composers.*



For twenty years Broadcast Music, Inc. has held wide open the door of opportunity for authors, composers and publishers of all types of music... It has sought them out in every corner of the country... It has nurtured them, and encouraged them, and abetted their development in every honorable, meaningful material and spiritual manner... And in so doing, Broadcast Music, Inc. has immeasurably enriched all of American music.

"As music publishers, authors and composers who were thus enabled to make our own individual contributions to the musical wealth of our nation and the world, we, on the occasion of Broadcast Music, Inc.'s 20th anniversary, hereby express our deepest appreciation to BMI and all its officers, directors and employees,



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The Music Of Our Time...

From the composers of today flow the music that reflects our life and our time. Many of the composers who make significant contributions to *the music of our time* license their performing rights through BMI. In many different ways, BMI fosters and supports the many worlds of contemporary music.

Musical America, in its issue of August, 1960, wrote:

“Broadcast Music...is a business with a conscience, fully aware of the pressing need to make dollars work for contemporary composers and music...In a scant 20 years since its founding, BMI has taken a mature and responsible stand on the side of contemporary and, most important, American musical thought. It has realized that only through realistic support of our writers, through money, performances, and recordings, can the composer of today find an opportunity to flourish and work for America's culture and stature in the world of art.”

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Leading Jazz Creators Win Logging Benefits

From its earliest days Broadcast Music, Inc., has been interested in jazz, both as a musical form and as part of America's overall musical culture. In helping jazz artists, writers and arrangers to get their musical compositions exposed BMI felt it was contributing to all music. The thinking at BMI at the very start was that it could help the jazz musician in the area where he had been most neglected—as a writer.

In line with this policy, BMI opened its door to jazz writers from the very day it started in 1940. Today, when swing was at its peak, until the current era, BMI has represented a cross section of jazz writers, encompassing such fields as swing, Dixieland, bop, modern and the widening field of serious jazz, often called third-stream music.

Credits Sought

Jazz performers, most of whom were composers as well, came to BMI because they were eager to gain performance credit on their compositions. The BMI logging system, which is still the same today as it was 20 years ago, covered the independent radio stations, as well as networks, and gave jazz writers a chance to have their records logged for performance credit. Among the first jazz names to come to BMI to start their own publishing firms were Benny Goodman with Re-

gent Music; Tommy Dorsey with Embassy Music; Jimmie Lunceford with New Era Music; Lionel Hampton with his Swingin' Tempo Music; and Charlie Barnett and Glenn Miller.

Later on jazz record firms started their own BMI publishing firms, including such independent jazz-oriented companies as Savoy, Blue Note, HRS and Keynote. This trend has continued through the years and today practically every jazz label has its own BMI publishing firm for jazz compositions.

Jazz Who's Who

When BMI started to pay writers directly, more and more jazz men signed with BMI as composers. Today the roster of jazz artists affiliated with BMI as writers reads like a "Who's Who" of jazz. Among them are Many Allman, Gil Evans, John Lewis, Charlie Parker, Johnny Richards, Nat Aschery, Julian Adelly, Neil Ruddle, Bobby Brookmeyer, Dave Brubeck, Ornette Coleman, Miles Davis, Don Elliott, Bill Holman, Bill Jackson, J. J. Johnson, Billy May, Charlie Mingus, Theonious Monk, George Shearing, Sy Oliver, Sonny Rollins, Ernie Wilkins, Gene Roland, Lennie Niehaus, Ray Charles, George Handy, Gunther Schuller, Jim Hall, Tom Macero and Jimmy Giuffrè (as of February).

BMI does not stop at merely

(Continued on page 23)

LATIN MUSIC KEY FACET OF VARIED SONG CATALOG

Among the most important copyrights owned by a number of key Broadcast Music, Inc., publishing firms are those comprising their catalogs. Latin American song material. The largest part of these Latin American catalogs belong to two BMI firms: E. B. Marks and Peer International. These publishing firms, with their vast store of Latin American songs, have played a vital part in the growth of BMI over the past two decades.

Latin American material had been successful in the United States prior to the acquisition by BMI of the Marks and Peer catalogs. The exciting and sensuous Latin rhythms—the tango, the rumba, the mambo and the cha-cha—appealed strongly to North Americans, especially dancers who frequented ballrooms and night clubs. "The Peanut Vendor" was a smash hit in the 1930's, as were many other Latin-originated songs.

BMI's acquisition of the Marks and Peer catalogs in the 1940's, however, coincided with the great

upsurge in popularity of Latin music in the United States. Latin bands, led by Xavier Cugat, Tito Rodriguez, and scores of other hands, spread the rhythm of the cha cha cha, the meringue, the guaracha, paso doble, conga, bolero, and all the rest, throughout the nation.

Open Door Policy

BMI's acquisition of the Marks and Peer catalogs was part of its musical open door policy. From its earliest days BMI was anxious to build a catalog of all types of music, in order to supply its music users with varied song material. With Latin rhythms becoming a favorite of dancers in ballrooms and night clubs, BMI sought Latin American catalogs. The licensing organization offered advances and long-term contracts to independent publishers, and both Marks and Peer came to BMI because they felt there was an excellent financial opportunity as well as a better chance for their catalogs to be exposed. And the importance of Latin material to

(Continued on page 22)

SONGS FROM THE SOIL

Grass Roots Music Burgeons Under Broad Music Aegis

Rural Music Seen Major Pop Influence

Long a self-contained culture, the country field in the 1950's went through a period of tremendous growth, first as a market in itself and then as a major influence in pop music.

Nashville for many years has been the great fount of country music. It is necessary to point out, however, that many areas other than Nashville, contributed to the country repertoire. Shreveport, La.; Wheeling, W. Va.; Richmond, Va.; Atlanta, Ga., and other cities were parts of the entire picture.

In each country music area, the pattern of development was similar: an important radio outlet broadcast country music programs. Disk jockeys devoted themselves to country music exclusively. Intense loyalties were built up and artists who once made the grade were assured of long-term acceptance. This was particularly true with regard to sales of their records.

Another important facet of the pattern was the personal appearance tour. Much more so than in the pop field, country artists traveled to outlying areas to do live shows. These shows were generally booked by an artist bureau closely tied in with the local radio station.

The most important of these centers was—and continues to be—Nashville, the home of the "Grand Ole Opry," the noted program broadcast over WSM. Traditionally, great names in country music find their way to the "Grand Ole Opry"—and its list of great stars has included such stars as the late Hank Williams, Roy Acuff, Ernest Tubb, Red ELIZABETH VAUGHN, HUGH SMITH, Kitty Wells, Marty Robbins, Carl Smith, the Carlises and many others.

In order to gain a true understanding of the country field, one must be aware of its folk orientation. Some of the songs reflect Elizabethan and Tudor music. Material is redolent of pioneer days; and virtually all of the material is marked by a sincerity uncommon in the pop field.

In line with this folk orientation is the fact that the performing artists are, more often than not, songwriters. This is a sharp point of departure from the pop field.

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NATION'S MUSIC CULTURE TRULY ALL-AMERICAN

A nation's musical culture—if it is to be truly dynamic—must draw its inspiration from all the people, not from merely a segment of the population. Not from one or two cities, but from the myriad population centers, large and small; from hamlets and villages stretching across the breadth of the continent.

A nation's musical culture must reflect not only that nation's people, per se, but also the environmental backgrounds which mold their thoughts and emotions. The plantation country, the Bible belt, the hill country, Memphis and Nashville, Seattle and Atlanta and many other areas all have a contribution to make.

That these population segments and geographical areas are now making a decisive contribution to the nation's music is evident to that made by Hollywood and Broadway—is perhaps the most profound reason of BMI's entrance into the licensing picture. The heartland of America, as reflected by its songs, has now become an integral part of the popular music scene throughout the 50 States.

Subsidization Factor

This achievement—the successful tapping and development of our grass root cultures to the point where they have become a vital force in the mainstream of popular music—was made possible by several factors. Most important of these was BMI's recognition of the fact that hitherto isolated song forms had values of prime importance to the nation's total music culture. Secondly, BMI then implemented a system of subsidization giving financial encouragement to publishers and writers of grass roots material. Tying in with this was another form of encouragement blueprinted by BMI: the organization's logging was predicated upon a sample broad enough to mirror radio performances of grass roots material. This, of course, was again reflected in the distribution of performance funds.

Two important areas of American music, Country and Western and Rhythm and Blues—the former the music of the rural South and the latter the music of the Negro—quickly felt the benefits of the BMI philosophy and began to burgeon and markedly influence the course of pop music. Herein are stories which document the development of these two fields of musical Americans.

Rhythm & Blue Music Wins Broad Market

The achievements of the American Negro have been well-documented in certain musical categories, such as spiritual and gospel music, jazz and blues.

It is only in relatively recent years, however, that the music of the Negro masses came to the fore, cut across all racial lines and entered the general mainstream of pop music. The path leading to broad acceptance of what was once termed "race" music was cleared to a large extent by Broadcast Music, Inc.

Elements in the story parallel the development of country music as a major influence. As with the country field, rhythm and blues was a distinct, narrow market. A small number of record manufacturers and artists aimed their product solely at this market, and the limited way it developed into a prosperous, sharply defined segment of the record business. During the 1940's and early 1950's, such labels as Aladdin, Modern, Chess, Imperial and Atlantic and Savoy had become very active in this area. But as yet there had not developed any broad pop acceptance of rhythm and blues songs and artists.

BMI, however, in its search for song material, encouraged publishers of rhythm and blues with advance guarantees. The licensing agency, too, in its logging and distribution, set up procedures whereby such performances were duly credited. Rhythm and blues songs, too, were placed in a much broader market. This was apparent not only in radio programming, but in the upward curve of record sales.

A Growing Force

Detractors of rhythm and blues predicted its quick demise as a factor in the pop field. However, as each year of the 1950's went by, it became apparent that a musical vein had been tapped, and that it would take its place as a continuing force in American pop music. This music, in turn, brought about certain changes as it became integrated into the white pop form—was quickly tugged rock and roll. Today, much of rock and roll has been transmuted and refined. The arrangements—as in the case of country-oriented songs—have become more complex. Violins are often used where once the featured instruments were percussive.

(Continued on page 22)



ROBERT B. BURTON, as vice-president in charge of domestic performing rights administration, heads all writer and publisher relations activities. He also serves as acting city court judge in New Rochelle, N. Y.



ROBERT SOUR, vice-president in charge of writer relations, worked with Federal Theater project and Wall Street Broadway houses while penning lyrics of many hit songs. He is known of which is probably "Body and Soul." He came to BMI in 1940 and was co-author of the first BMI-published tune, "Music Together."



RUSSELL SANJEK, BMI's director of public relations, joined the organization in 1940. He has also been in charge of BMI cultural projects, several of which have resulted in major book publications.



GLENN DOLBERG, vice-president of state relations, came to BMI as a field representative after a brief career in early Oregon and California broadcasting. A concert baritone, Dolberg was for a period a successful portrait photographer.



THEODORA ZAVINI, BMI's president in charge of publisher relations, is one of the best-known women executives in the music business. Coauthor (with Harriet Pilpel) of "Your Marriage and the Law," their most recent book on copyright law, "Rights and Writers (1960)" is a guide to intelligent planning for book and songwriters. She is a past president of the American Bar Association and an eight-year veteran with BMI.

Annual Writer Income Increases Through Extensive Foreign Pacts

With the first five years of its existence paralleling the course of World War II, Broadcast Music, Inc., had little initial reason to be concerned with the matter of music licensing overseas.

Concurrently with the end of the war, however, the organization was faced with a new and different set of circumstances regarding the foreign scene, namely, that there was an area that was opening up again for American product of all types, including music. Here, in effect, was a market for music where American writers required protection for their works. By the same token, it was an area of considerable song production in its own right, much of which had potential for American users. This, in the view of BMI officials, spelled out the additional necessity of getting access to foreign works for American use.

European Representation

Although virtually all overseas performing rights societies already had standing reciprocal agreements with the domestic society, negotiations by BMI with these organizations produced a working agreement under which the overseas American publishers would have representation in all countries in Europe on the western side of the Iron Curtain, and under which American publishers would have an opportunity to acquire American rights to foreign songs cleared through these European societies.

Under these reciprocal agreements, other performing rights connections in the United States would relinquish control of any of the body of European copyrights specifically claimed for American rights by BMI publishers.

The one exception to this arrangement is the agreement which exists with the Japanese rights society, JASRAC, under which BMI automatically has rights to all copyrights not otherwise claimed for representation here.

Distribution of foreign performing royalties is handled here on an every six-month basis, with royalties on a given statement going back as far as two years. Each statement, in an American writer details exact amounts of money according to song or composition from each individual foreign society.

Foreign Income Rises

According to Jean Geiringer, BMI's new president, the share of foreign royalties income received by BMI writers from foreign sources has increased every year that current agreements have been in effect. "Our first check for foreign royalties was something like \$500, from Italy, back in 1948,"

recalled Geiringer. "Now it's running somewhere between \$600,000 and \$700,000 a year. This, of course, does not include foreign performance fees paid directly to foreign societies or affiliates of American publishers. In those cases the publishers collect the money in the given country, and the figures are over only writer royalties and monies paid to the smaller publishers without their own foreign connections. I may say, however, that our foreign income is increasing each year."

On the reciprocal aspect of the foreign operation, BMI pays a minimum of two-thirds of 50 per cent to the American publisher who has the rights here to a foreign song. If an American lyricist is involved, that writer will also receive a royalty for his services. The other 50 per cent of the royalty is sent to the foreign publisher who in turn pays two-thirds of that 50 per cent over to the composer and the lyricist. If more than two creators are involved, they still split up the two-thirds of 50 per cent take. This is in keeping with the standard performer split in custom in Europe, whereby traditionally the publisher, composer and lyricist split the royalty evenly three ways, rather than employing the American split of 50 per cent to the publisher and the other 50 per cent split between composers and lyricists.

Outgoing Pool

Geiringer estimates that the total annual performance royalty pool here on foreign songs controlled by BMI is currently running to about \$400,000, with half, or \$200,000 of this being sent directly overseas for distribution there. In addition to this \$200,000, another \$150,000 is paid out overseas for performances of serious music. The balance is paid out to American publishers holding the domestic rights to the foreign works.

BMI is in constant touch with local representatives of many of the foreign societies. By the same token, Geiringer and various of his staff are often on the move in overseas areas, visiting with the representatives of the 22 foreign performance rights groups (see separate list) with which BMI has agreements. Geiringer, an 18-year veteran of the BMI operation, spends four to five months a year overseas and expects to continue or even expand that schedule in view of his firm belief in the continuing expansion of the foreign music business.

BROADCAST MUSIC, INC.

Foreign Performance Rights Affiliations

Sociedad Argentina De Autores y Compositores De Musica (SADAC) 1427 Lezale
Buenos Aires, Argentina

Steierlich Genossenschaft Gesellschaft Der Autoren, Komponisten Und Musikverleger (GAKM)
Sonnenstrasse 8
Vienna 3, Austria

Australasian Performing Right Association (APRA)
Level 40, G.P.O.
Sydney, Australia

Société Belge Des Auteurs, Compositeurs et Editeurs (SABAM)
41 Rue de la Loi
Brussels, Belgium

Sociedade Brasileira De Autores Teatrais (SBAT)
101, Rua Benjamin Botelho
Rio de Janeiro, Brazil

Internationale Verband Tonkünstlerischer Autoren (ITAKA)
Kronprinzenstrasse 1
Copenhagen K, Denmark

The Performing Right Society Limited (PRS)
29-33 Berners Street
London W. 1, England

Sveallstingur Tónlistarsamfundins (STOFN)
Hafnarstræti 2
Helsinki, Finland

Société Des Auteurs, Compositeurs et Editeurs de Musique (SACEM)
10 Rue Chapelle
Paris 9, France

Geellschaft Für Musikische Aufführungsrechte (GEMA)
Hofweg-Wilhelm-Strasse 19
Munich 2, Germany

Het Bureau Voor Musiek-Auteursrechten Bona (BUMA)
Herengracht 458
Amsterdam-C, Holland

Samband Tónskálda Og Eignara Fléttugættir (STEF)
Fréttifyrjör 3
Reykjavik, Iceland

Société Hellène Des Auteurs Et Editeurs (SHEAE)
Via E. Giannuzzi 2
Rome, Italy

The Japanese Society of Rights of Authors and Composers (JASRAC)
No. 8, 8 Chome Nishi-Shinjyuku
Chuo-Ku, Tokyo, Japan

Sociedad De Autores y Compositores de Musica S.C. (SACM)
Paseo de la Reforma 17
Mexico 1, D. F.

Norsk Kammerforfatterforbundet Internationale Musikbryr (TONO)
Kongens Nydalsvei 8
Oslo, Norway

Sociedade De Escritores E Compositores Teatrais Portugueses (SECTP)
Avenida Duque de Loure, 18
Lisbon, Portugal

Sociedad General De Autores De Espana (SGAE)
Fernando VI, 4
Madrid, Spain

Föreningen Svenska Tonkonstnärer Internationella Musikbryr (STIM)
Tegnérsgränd 3
Stockholm, Sweden

Société Suisse Des Auteurs Et Editeurs (SUISA)
Paradeplatz 10
Zürich 27, Switzerland

Univeridad De Chile, Departamento Del Derecho De Autor (UNIVERSIDAD)
San Antonio No. 427
Santiago, Chile

Société Des Auteurs, Compositeurs Et Editeurs De Musique En Israel (ACUM)
P.O.B. 11,201
Tel-Aviv, Israel

Société Des Auteurs, Compositeurs Et Editeurs De Musique En Israel (ACUM)
P.O.B. 11,201
Tel-Aviv, Israel

LEGITIMATE SHOWS

BMI Writers Focus On Broadway Hit Scores

The Pulitzer prize-winning Broadway smash "Fiorello" was the more recent hit, "Tenderloin" provide graphic evidence of the growing activity of Broadcast Music, Inc., on the Broadway legitimate show music front.

In addition to these main stem hits, BMI, under the aegis of its vice-president in charge of writer relations, Bob Sour, has also to its credit a couple of current off-Broadway smashes, "Little Mary Sunshine" and "The Connection," and it looks forward to a number of big-name musicals now on tap for the forthcoming season.

Although BMI's heavy concentration on Broadway representation has been confined to very recent years, the first BMI Broadway score occurred 20 years ago, shortly after the inception of the organization, with Leonard Sillman's "All for Bug," which produced a song that became a standard, "It's a Big, Wonderful World." This was followed by a widely spaced succession of shows, including "Crazy With the Heat," in 1942; "Mr. Strauss Goes to Boston" (with a score by Bob Sour) in 1945; and "The Body Beautiful," in 1957.

Turning Point

Perhaps not as successful as some, "The Body Beautiful" nevertheless marked a turning point for BMI in the show field, since publisher Tommy Valando had persuaded writer Jerry Rock to affiliate with BMI and team up with BMI writer Sheldon Harnick to turn out the score for the show for Valando's BMI publishing firm, Sunbeam Music. Under the guidance of Valando and BMI he team of Rock and Harnick subsequently produced the scores for the aforementioned "Fiorello" and "Fenderloin." Valando's Sunbeam firm also gave BMI its biggest off-Broadway vehicle, "Little Mary Sunshine," a long run affair, written by Rick Benyon.

Early in 1957 BMI launched a musical comedy department, headed by Allan Becker, with musical director-composer Lerman Engel, serving as advisor. The entire operation was under the supervision of Sour. Becker had formerly served with the musical comedy wing of Chappell Music. The department was formed with a purpose of developing untapped musical comedy writing talent, soliciting book authors to collaborate with BMI writers so that complete musical comedy packages might be available to producers, and to search for literary properties which might be suitable for musical comedy adaptation. The department also works closely with agents and producers and arranges auditions for promising talent.

BMI holds auditions frequently

for prospective show writers. Many of those heard are assigned to work on a musical version of a specific literary property. The results of these projects are submitted by BMI, as examples of the writers' talent, to producers planning new musicals.

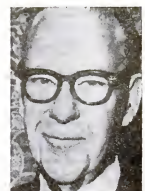
Occasionally such assignments develop into full-fledged shows. Paul Nassau and Oscar Brand were assigned to work on Leo Rosten's "Education of Hyman Kaplan." The show, with the Nassau-Brand score published by Hollis Music, a BMI affiliate, will open on Broadway next fall. Hollis is also the American publisher of Lionel Bart's score for "Oliver," a smash London musical hit version of Charles Dickens' "Oliver Twist," which will be produced in America later this year by David Merrick.

Mora Activity Noted

Meridian Music, the F. H. Morris BMI firm, published Jerry Herman's off-Broadway hit "Parade" score, and will publish Herman's up-coming off-Broadway smash, "Milk and Honey." The "Madame Aphrodite" which opens this February, Herman is also writing (with Don Appell) the score for a musical about Israel, "Ruth," opening on Broadway this fall with Rise Stevens as star.

"The Connection," with score by BMI's Freddie Reid, recently won the "Obie" (off-Broadway) awards in three categories. Another recent "Obie" winner was "Madchini," with score by BMI writer Ezra Laderman. The off-Broadway review, "Greenwich Village U. S. A.," which drew good

(Continued on page 22)



RALPH LEROY HARLOW was vice-president of station services for BMI at his death October 7, 1960. The 75-year-old pioneer of New England broadcasting came to BMI in 1943 and will long be remembered for his devoted service to music, culture and the community.



ROBERT J. HIGGINS, BMI treasurer, is a graduate of Fordham University, was a lieutenant in the Navy. He is a member of the Greenwich Yacht Club and the Rotary International. His father, Joseph Higgins, was one of the pioneer executives in the recording business.

JEAN GEIRINGER, vice-president in charge of foreign relations in BMI; formerly general delegate of the Austrian Society of Authors, Composers & Publishers; secretary of the Council of Performing Right Societies; secretary of the International Federation of Societies of Authors & Composers, joined BMI in 1943.

GEORGE GABRIEL, director of non-radio licensing, was sales manager for a photo firm in New York prior to Army service as a cryptanalyst. He joined BMI in 1947 and is a member of the New York Bar Association.



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Music Custodian Prime Factor

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What are some of these efforts exerted by a music custodian? The activities of BMI in this area are documented in more detail in other parts of this section. It may serve our purpose here however, to glance at just a few of the more ambitious plans undertaken by the association to develop the ideal of custodianship.

For nine years, BMI has made annual awards to the writers and publishers of the best BMI popular music of the year. The basis of the judging is the appearance of a song in the Top 10 of the leading trade charts. At an annual banquet, scrolls are presented, emblematic of this distinction, and much publicity is attendant thereto.

In 1952, a similar series of awards were initiated in the purely country field of music. These are presented each November at a series of country writers and publishers in Nashville. The affair usually coincides with the annual WSM country music festival in that city.

For five years ago, a series of similar accolades were commenced in the field of rhythm and blues music. All of these awards are highly coveted and in themselves have become a substantial encouragement to creativity.

In the field of concert music, BMI undertook to encourage new creativity as long as a decade ago. At that time a series of student composer awards were begun. To date, youthful writers entering the competition have won a total of \$65,000 provided by BMI. In the past year, student composers residing in the Western Hemisphere were eligible to win prizes amounting to \$11,500.

BMI has also been active in joint endeavors with the American Composers Alliance and the American Symphony Orchestra League and has by itself sponsored and publicized numerous concerts.

Through these efforts, a number of important contemporary composers have elected to have their works licensed through BMI. In the field of composition of music for use in television, BMI recently extended a series of grants-in-aid to student composers interested in this area of creativity. The fellowships for the academic year of 1960-1961, were granted to a number of talented students at the University of Southern California. Similarly, these fellowships are applicable to award advanced degrees.

Rhythm & Blues Wins Market

Continued from page 17

sion and horns. But despite the changes, the basic orientation and flavor remain. This is in brief, music derived from the American Negro heritage. This heritage continues in addition to such obvious elements as "The Big Beat," the great body of Negro spiritual and gospel music, and blues in its many forms, ranging from folk to jazz.

Like country music, rhythm and blues is folk-oriented. The source is very often the singer. Notable examples are Fats Domino, who wrote and recorded such hits as "Poor Me" and "Ain't It Lonely for Me," Ray Charles, who penned and recorded "A Fool for You," and Ivory Joe Hunter, who wrote and recorded "I Nearly Lost My Mind." Other examples are Chuck Berry's "Maybelline," the late Johnny Ace's "Pledging My Love," and Little Willie John's "Fever." Such BMI-licensed songs are but a sampling of the many pop hits which reflect rhythm and blues influences.

The jazz field too has not gone without the benign notice of BMI. For several years BMI has focused its interest on the School of Jazz, Lenox, Mass. Each of these years, BMI has made money available for scholarships at the school. More recently, the first chair in jazz composition at an educational institution was established by BMI at the school. The chair was named for John Lewis, leader of the Modern Jazz Quartet and dean of the school.

Allied Aspects
On another front, a number of the prominent current crop of jazz writers whose material is licensed through BMI have been the subjects of special profile brochures which have had wide distribution in schools, colleges, libraries and radio and TV outlets. These are the same types of brochures which have covered many of the concert writers associated with BMI and highlights the fact that BMI considers jazz an equal, culturally, with concert music.

A long-standing interest on the part of BMI in legitimate show music, which several years ago was reflected in a series of writer forums and meetings on methods of obtaining recognition in the show field, has lately begun to manifest itself. Two current BMI writers, "Firehole" and "Tenderlin," were both written by Sheldon Harnick and Jerry Bock, both BMI writers, through Suburban Music, a BMI affiliate. Other entries are now projected and there have been various successful off-Broadway BMI shows.

Recognition from BMI's own BMI has received a number of awards itself over the years for its activities on many fronts of the musical spectrum. But perhaps one which means most to the home forces of the organization and one which highlights BMI's everyday activity as a true custodian of music is one received this year in the form of a special 20th Anniversary plaque from its own family of publishers, authors and composers.

In part, the message reads: "For 20 years Broadcast Music, Inc., has held wide open the door of opportunity for the country's writers and publishers of all types of music. It has sought them out in every corner of the country. It has nurtured them and abetted their development in every honorable, meaningful material and spiritual manner. And in so doing, Broadcast Music, Inc., has immeasurably enriched all of American music."

Generally these songs are published by firms which are subsidiaries of the parent company. The bulk of these subsidiaries are BMI-affiliated.

The growth of publishing firms turned to its own writers who has been a natural one. The situation derives from two causes. Chief of these is the fact that old-line publishers generally paid little attention to rhythm and blues material. Thus, when a record label sought such material, it turned to its own writers who were also composers. A natural corollary was the formation of a publishing firm to hold the copyrights.

Thus, labels such as Imperial, Chess, King, Atlantic and Savoy have all become important BMI-affiliated publishing entities.

As in the country field, the rhythm and blues area continues the venerable tradition of the personal appearance tour. Fats Domino, Chuck Berry, Ruth Brown and virtually all the artists and

Jazz Creators

Continued from page 17

signing jazz writers. The licensing organization has been active in publicizing the names of its jazz writers and informing users of music about the compositions written by them. Just recently BMI issued the first six in a series of brochures devoted to the music of its leading jazz writers. Each booklet includes a 1,500-word biographical essay, complete with a list of compositions and recordings, plus analytical notes and critical comments.

Writers Spotlighted

The first six brochures spotlighted Manny Albam, Gil Evans, Charlie Parker, John Lewis, Johnny Richards and George Russell. The jazz authorities who are handling the essays contained in the brochures include Nat Hentoff, Bill Cosi, Ira Gitler, Ralph Gleason, George Horne, Bart Koraal, Bill Simon, John Tynan, and John Wilson.

BMI has already had calls for the brochures from the United States Information Agency for distribution abroad, and has also received requests from behind the iron curtain for copies.

It is this world-wide interest in jazz that makes BMI proud of the help it has given and is giving jazz writers and musicians. According to BMI executives, the jazz composers signed to the organization are not an important source of income for BMI at this time. However, BMI feels it has contributed much to music in America, and added the spread of jazz throughout the world by its long interest and attention to jazz works.

Latin Music Key

Continued from page 17

BMI was evident too in its earliest days when one of BMI's first big hits turned out to be the Latin tune, "Frenesi," which became a smash hit through the Artie Shaw recording.

The Marks catalog brought to BMI such well-known Latin writers as Ernesto Lecuona, whose hits encompass "The Breeze and I," "Mileguena," "Say Si Si," "Jungle Drums" and many serious works. The Marks catalog also includes such important Latin American songs as "Amapola," "Cien Lindas," "Paseo," "Estrellita," "Polciana," and many, many more.

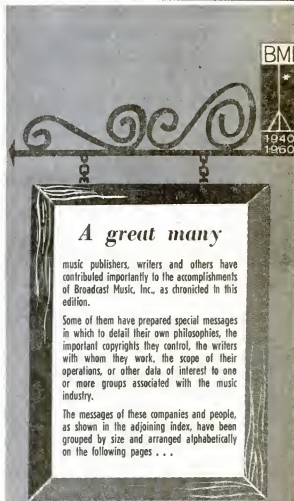
Famed Latin Writers

Through the Peer catalog, BMI gained such famous Latin writers as Augustin Lara, Rafael Hernandez, Osvaldo Sarres, Consuelo Velazquez, Arty Barrios, Nereo Carrmillo, Nilo Menendez and Aloilo Utrera, and Perez Prado. Some of the songs in the Peer Latin catalog that have become old standards are "Adios," "Besame Mucho," "Green Eyes," "Brazil," "Tico Tico," "Baila," "Cien Lindas," "Paseo," and "Amor." Many of these tunes became pop hits via recordings by the Jimmy Dorsey, Tommy Dorsey, Benny Goodman and Artie Shaw bands.

Marks' and Peer's Latin material served BMI well in the days of the swing band boom of the 1940's. And today many of the familiar BMI Latin songs are being revived via the rock and roll revival. BMI's foresight in concentrating, along with all its other musical activities, on the field of Latin American music,

hands—not only those who have been successful pop-wise but also those who remain closely allied to the former forms of music—material—spend much of their time on one-nighters and on travels with package shows.

In addition to the Big Beat, it is interesting to note how extensive is the use of Negro musical (Continued on page 49)



A great many music publishers, writers and others have contributed importantly to the accomplishments of Broadcast Music, Inc., as chronicled in this edition.

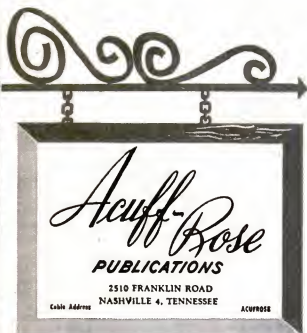
Some of them have prepared special messages in which to detail their own philosophies, the important copyrights they control, the writers with whom they work, the scope of their operations, or other data of interest to one or more groups associated with the music industry.

The messages of these companies and people, as shown in the adjoining index, have been grouped by size and arranged alphabetically on the following pages . . .

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SERVING MUSIC THROUGH BMI SINCE 1943



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ACUFF-ROSE PUBLIKATIONEN, A.G.
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Blue Angel
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Bye, Bye Love
Cothy's Clown
Chattanooga Shoe Shine
Boy
Clouette
Cold, Cold Heart
Devoted To You
Fancy Pants
Full Time Job, A
Gee, But It's Lonely
Gonna Find Me A Bluebird
Half As Much
Have A Good Time
Hawk-Eye
Hey, Good Lookin'
Hey, Joe
I Can't Help It (If I'm Still In
Love With You)
I Can't Stop Loving You
'Til I Kissed You
I Like Your Kind Of Love
I Love You Because
I Wonder If I Care As Much
I'm Hurtin'
I'm Not Afraid
I'm So Lonesome I Could Cry
Jambalaya (On The Bayou)
Jealous Heart
Just One Time
Knee Deep In The Blues
Last Date
Let's Think About Living
Like Strongers
Love Me To Pieces

Mississippi
My Last Date (With You)
No Help Wanted
Oh, Lonesome Me
Only The Lonely (Know The
Way I Feel)
Poor Jenny
Problems
Satisfied
She Was Only Seventeen
She Wears My Ring
Shenandoah Waltz
Singing The Blues
So Sad (To Watch Good Love
Go Bad)
A Star Is Born (A Love Has
Died)
Sugaree
Sweet Dreams
Take A Message To Mary
Teen Angel
Teen Ex
Tennessee Waltz
There'll Be No Teardrops
Tonight
Too Old To Cut The Mustard
Unpucker
Uptown
Wake Up, Little Susie
When Will I Be Loved
White Sport Coat, A (And A
Pink Carnation)
Wishing Ring
You Don't Owe Me A Thing
You Two-Timed Me One
Time Too Often
You Win Again
Your Cheatin' Heart

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CLOSE FRIENDS
CLOSE YOUR EYES
DON'T DECEIVE ME
EENEY MEANEY MINEY MO
FIRST SIGNS OF LOVE
FROM THE BOTTOM OF MY HEART
GABBIN BLUES
HANG UP MY ROCK AND
ROLL SHOES
HAPPY TIMES
HOW MANY TIMES
I'LL MAKE YOU MINE
IMAGINE
IT'S TOO LATE
LET ME EXPLAIN
LOVE ME CHERRY
MY STORY
NIGHTS IN VERONA
OLD MACDONALD
OUT OF TOWN
PICK A PARTNER
ROUND AND ROUND
SEVEN COME ELEVEN
SOMEBODY ELSE'S LOVE SONG
SOUVENIRS
SUGAR, SUGAR
SWEETIE PIE
THAT TRAIN IS GONE
PORTRAIT PAINTER OF PAREE
SONG THAT BROUGHT
US TOGETHER
THINK ME A KISS
WEAR MY RING AROUND
YOUR NECK
WHAT AM I LIVING FOR
WHATCHA GONNA DO
THAT'S MY HEARTSTRINGS
A GIRL AND BOY
ALL THIS IS MINE

FROM A SCHOOL RING TO A
WEDDING RING
HUMPTY, DUMPTY HEART
LOVE IS A GAMBLE
I CAN TELL
I FEEL SO BAD
KEEP A KNOCKIN'
MAYBE
OF COURSE I DO
RING DANG DO
SEARCH MY HEART
THE DOOR IS STILL OPEN
WHAT A DREAM
YOU'RE STILL MY BABY
SING LITTLE BIRDIE
THAT'S WHAT YOU DO TO ME
YOU ARE THE LIMIT
WONDERFUL YOU
PORTRAIT OF MY LOVE
COWBOY JIMMIE JOE
SEVENTEEN
ACCORDION WILLY
ANGEL BABY
AW C'MON
MARCHING STRINGS
MIDNIGHT BLUES
MOUNTAIN LAUREL
ONE FINGER SONG
PORTOFINO
SONG OF THE PEARLFISHERS
TRUDIE
ACROSS THE BRIDGE
BARCELONA LOVE
C'EST LA VIE
EVERMORE
COME BACK TO ME
FAMILY TREE
GREEN-EYED ELAINE
HEARTSTRING MELODY
HOMETOWN—USA
KISS ME CROSS-EYED
THE MAN IN THE PHONE BOOTH
MY LITTLE MOTHER
OUT OF TOWN



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ROCK-A-BOOGIE BABY
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WELCOME HOME
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THE WONDERFUL WORD
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AMERICAN MUSIC, Inc., was founded by Sylvester Cross in 1935. During the first twelve months of business the firm published one of its great standards, "COOL WATER." Within the next several years, American Music published a hundred more of the original classics of Bob Nolan and Tim Spencer, of the famous "Sons of the Pioneers," and also the first songs of Texas Troubadour, Ernest Tubb, one of which, "WALKING THE FLOOR OVER YOU," recorded by Bing Crosby, helped introduce country music to the pop field.

During these first years, American also published hundreds of songs by other well-known artists, including some forty or fifty of the recorded songs of Alton and Rabon Delmore, early groats in American country music. ("BEAUTIFUL BROWN EYES," "BROWN'S FERRY BLUES," "SOUTHERN MOON," "NASHVILLE BLUES," etc.)

In 1939 American Music published the first song of a young radio entertainer in Cincinnati. His name was Merle Travis. Among his many subsequent songs was ta be one of the all time Hits of the music business, "SIXTEEN TONS."

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BIG MAN*
BIG TRIANGLE, THE
BIG TWIST
BOBBY'S BLUES
BOURBON STREET BOUNCE
BOZO SINGS
BUGS BUNNY AND THE PIRATE
BUON NATALE
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CAT CAME BACK, THE
CHA CHA CHA, THE
CHAMPAGNE
CHOO-CHOO SQUARE DANCE
CHRISTMAS CANDY
CHULAS FRONTERAS
CLEVELAND MAZURKA
COME DANCE THE HORA
COMPLETELY IN YOUR POWER
CONGA PARADE
CRADLE ROCK, THE
CRAZY IN LOVE
CURTAIN CALL
DADDY'S BLUES
DAILY DOUBLE
DANCERS WALTZ

DEE GEE MAMBO
DON'T LET HER GO
DUSTIN' OFF THE IVORY
EASY TERMS
EXCITEMENT
FIVE BROTHERS
FLAMINGO RUMBA
FOR YOUR LOVE*
HIGH ROAD, THE
HOLIDAY IN NAPLES
I YUST GO NUTS AT CHRISTMAS
I'M AVAILABLE
JOY OF LIVING, THE (Know the
Real Joy of Good Living)
KISSES (From Your Heart)
KOM TIKI

LES INNOCENTS
LET'S GO TO CHURCH
(NEXT SUNDAY MORNING)
LITTLE ENGINE THAT COULD, THE
LOST LOVE
MARIMBA CHARLESTON
MISTY MONTMARTRE
MOCAMBO MAMBO
MOON DAWG
MOVE
NEW IN TOWN
OUR SUMMER ROMANCE
PADOSAR PARADE
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PROMISES
RAMY NIGHT IN PARIS

ROAD TO PARADISE
SCHU SCHU
THE SECOND SPRING
SPARKY'S MAGIC PIANO
TANT DE VIOLONS
TEN COMMANDMENTS OF LOVE
TENNESSEE BLUES
THINGS THEY SAY, THE
(BACK IN THE U. S. A.)
TOM HARK
TONIGHT I'M A KING
TWENTY-SIX MILES*
WALKIN' AND WHISTLIN' BLUES
WANTED DEAD OR ALIVE
WHEN THE TIME IS RIGHT
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| 3. I'VE GOT A NEW HEARTACHE | 14. PARTNERS | 25. HOPING THAT YOU'RE HOPING |
| 4. BEFORE I MET YOU | 15. A THOUSAND MILES AGO | 26. YES I KNOW WHY |
| 5. YOU'RE NOT MINE ANYMORE | 16. WATERLOO | 27. HOLIDAY FOR LOVE |
| 6. I DON'T CARE | 17. I AIN'T NEVER | 28. KISSES DON'T LIE |
| 7. IT'S BEEN SO LONG | 18. LONG BLACK VIEL | 29. WHY WHY |
| 8. I'M A ONE WOMAN MAN | 19. GRIN AND BEAR IT | 30. CRYIN' OVER YOU |
| 9. ONE MORE TIME | 20. LOVE, LOVE, LOVE | 31. HONKY TONK MAN |
| 10. NO LOVE HAVE I | 21. HONKY TONK SONG | 32. EMOTIONS |
| 11. AMIGO'S GUITAR | 22. ACCORDING TO MY HEART | 33. LITTLE BOY SAD |

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Mel Tillis	Webb Pierce	Kent Westbury
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SERVING MUSIC THROUGH BMI SINCE 1953





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All by Myself

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Be-Bop Baby

Blue Monday

Bo Weevil

Chew Tobacco Rog

Country Boy

Early in the Morning

Fot Mon, The

Goin' Home

Goin' to the River

I Can't Go On

I Hear You Knocking

I Still Love You

I Want to Walk You Home

I'm in Love Agoin

I'm Walkin'

It's You I Love

Jivin' Around

Lost Dreams

Love Me

More and More

My Love, My Love

Now We're One

One Night

Please Don't Leave Me

Spish Splash

Stood Up

String of Trumpets, A

That's All

That's the Way Love Is

Whole Lotto Loving

Wild Side of Life

You Said You Love Me

WRITERS:

Nick Acquaviva

Irving Ashby

Dave Bartholomew

Thomas Boyce

Alan Brandt

Billy Briggs

A. A. Carter

Bobby Darin

Dub Dickerson

John Dolphin

Antoine Domino

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Woody Harris

Bob Hoynes

Ermo Herrold

Merle Kilgore

Peorl King

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John Marascalco

Billy Mure

Jean Murroy

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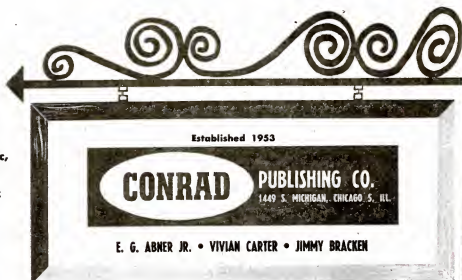
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BOOGIE IN THE DARK
CARRIED AWAY
GOLDEN TEARDROPS
GOODNITE SWEETHEART
(It's Time to Go)
LONELY MOOD
YOU DON'T HAVE TO GO

1954

BABY I NEED YOU
I WAS WRONG
JUMP CHILDREN
LET'S MAKE UP

1955

AT MY FRONT DOOR
HANDS OFF
I'LL BE FOREVER LOVIN' YOU
YOU PAINTED PICTURES
ZING, ZING, ZING

1956

AIN'T THAT LOVIN' YOU, BABY
BABE IN THE WOODS
DIMPLES
I NEED YOUR KISSES

I PRAY FOR YOUR LOVE
OH WHAT A NIGHT
UP ON THE MOUNTAIN
WHY DO YOU HAVE TO GO
YOU GAVE ME PEACE OF MIND
YOU GOT ME DIZZY

1957

BLUES GET OFF MY SHOULDER
EVERYONE'S LAUGHING
I FOUND PEACE OF MIND
I LIKE IT LIKE THAT
YOU CAN MAKE IT IF YOU TRY

1958

A ROCKIN' GOOD WAY
EVERYBODY BUT ME
HAVE FAITH
HERE I STAND

Est. 1955

TOLLIE MUSIC, INC.

Est. 1960

ANTHONY MUSIC CORP.

Est. 1952

JONI MUSIC, INC.

1959

BABY WHAT YOU WANT ME
TO DO
HUSH-HUSH
I WANNA BE THE ONLY ONE

1960

A LONELY SOLDIER
AWFUL MEAN
FOOLS PARADISE
CLOSE TOGETHER
HE'LL BREAK YOUR HEART
MAKE EVERYBODY HAPPY
SLEEPY
THAT'S WHEN I CRIED
WHAT A DIFFERENCE
WRINKLES
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RESIDE YOU
NEVER AGAIN
SCHOOL GIRL'S CRUSH
NEITHER RAIN NOR SNOW
SIX NIGHTS A WEEK
I DO
FLOWER OF LOVE
MOLLY MAE
MIDNIGHT FLYER
INGEMAR JOHANSSON
HAUNTED HEART
I THANK THE MOON
GOTTA FIND MY BABY
WHIP IT UP
TO THE SCHOOLHOUSE
SUPER-CHICK

LOST WITHOUT YOU
DREAM OF ME
OO' BARLW
TELL HER FOR MY LOVE
DON'T CRY, MY LOVE
A YEAR AGO TONIGHT
PAPER CROWN
JOURNEY OF LOVE
IF MY HEART COULD WRITE A
LETTER
SPEAKING OF HER
GREAT BIG EYES
STAY IN MY HEART
FIRST LOVE
I'M WISE
ALL MY TOMORROWS
ANGEL SMILE
BANANA MAMA
RE GOOD TO ME
THE BLUES FROM KISS ME
DEADLY
BRIDGE OF SIGNS
BUILD YOUR LOVE
CHINA DOLL
DANCIN' IN THE STREETS
DON'T LEAVE ME NOW

THE BUM DE BUM SONG
FLARE
GETTIN' READY FOR FREDDIE
GIVE ME YOUR LOVE
GOOD GRAYV
GUARANTEED
A HAPPY PAIR
HOTTER 'N A PISTOL
HUCKLEBERRY FINN
I DREAMT I DWELT IN HEAVEN
I'VE GOT EYES
I LOVE THE GROUND YOU
WALK ON
I'M GONNA LOVE YOU
IT'S MY PLEASURE
I WON'T BE HAPPY
JUNK BOX RARY
JUST BORN
LITTLE GYPSY
LOVE IS A SACRED THING
LOVE MAKES THE WORLD GO
ROUND AND ROUND
LOVES A-HURTIN' GAME
LOVIN' MOOD
NAME LIKE A SUNNY
MELANCHOLY MOON
MIDNIGHT
MINE ALL MINE
MY SYMPHONY

NOW IT'S ME
ONLY THE ONE
(YES I NEED) ONLY YOUR LOVE
OORA, OORA, OORA
PHOTOGRAPHS
POOR LITTLE HEART
THE POWER OF PRAYER
PUDDIN' HEAD
QUE PASA MY LOVE
REAL LOVE AND AFFECTION
SATURDAY SWING OUT
SCHOOLRELL
(I'M A) SENTIMENTAL FOOL
SHOO YA RAYS
SLOW BURNING LOVE
SMOOCHIN'
SMOOCHIN' TIME
SO LITTLE TIME
SWEET LIPS
THIS HEART I BRING
THIS MORNING IT WAS
SUMMER
TO THE ENDS OF THE EARTH
TRULY LOVE
WHEN I GO AWAY
WHEN THE SUMMER COMES
AGAIN
WHICH WAY TO YOUR HEART
ZOOM DIE DIE HO HO



GEORGE PAXTON
President

WALLY SCHUSTER
Gen'l Prof. Mgr.

MARVIN KANE
Vice President

"We join in extending to BMI our warmest congratulations on the occasion of this, their 20th anniversary, as one of the world's leading music performance licensing organizations. Without the support and counsel of the completely dedicated personnel of BMI much of the success we enjoy today would not be possible."

Writers Associated With Winneton Music and Its Affiliated Publishing Companies:

OLLIE JONES
LUTHER DIXON
BILLY DAWN SMITH
BERT KEYS
ALICIA EVELYN
BOB HAYMES
NOEL SHERMAN
JOE SHERMAN

JACK KELLER
LEE CATHY
MAYME WATTS
ROBERT MOSELY
BARRY PARKER
SANDY BARKAN
MARK BARKAN
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JERRY SAMUELS
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DON WOLFE
BEN RALEIGH
BOB PERPER
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IVORY "JOE" HUNTER
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SELMA CRAFT
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RICHARD HAYMAN
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AL SEMOLA
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Associated with
music publishing
organizations
in the
following
countries:

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DENMARK • HOLLAND • SPAIN • PORTUGAL • SWEDEN • NORWAY
• FINLAND • AUSTRIA • SOUTH AFRICA • EGYPT • BRAZIL •
VENEZUELA • ARGENTINA • CHILE • MEXICO • JAPAN • INDIA
• ISRAEL • AUSTRALIA



Est. 1953

BENTLEY MUSIC, INC.

504 West Franklin Street
Chapel Hill, N. C.



ORVILLE B. CAMPBELL
President

A MEMO TO SOME FRIENDS—

It's hard to say thanks when you really and truly mean it—for words oftentimes do not adequately express your feelings. It would be extremely hard for BENTLEY MUSIC to use just words to express our sincere feeling to the fine folks at BMI.

We were greener than the greenest when we started out in this exciting and wonderful music business. From way down south back in 1953 by way of Chapel Hill, North Carolina, we came to New York to find out how to start a music publishing firm. We met the fine BMI staff, and they gave us the help and information we needed. We've been pretty lucky, had a couple of million sellers in WHAT IT WAS—WAS FOOTBALL and A ROSE AND A BABY RUTH. There have been some other pretty good hits, and we're hoping there will be more in the future.

BENTLEY MUSIC is proud of the part it has played in the careers of the likes of Andy Griffith and George Hamilton IV, and we're especially happy that such outstanding writers as J. D. Loudermilk, Joe Tanner, Harold Beebe, Cile Turner and E. C. Beatty placed their first professional material with us.

We're looking to the future, and we're hoping for a long association with BMI. Without them, we're certain, there would be no BENTLEY MUSIC, way down south in Chapel Hill, North Carolina.

Thanks.

Orville B. Campbell
BENTLEY MUSIC, INC.
Orville B. Campbell, President

Watch for JOE SWEENEY, a happy song which we predict will be a big hit for Bentley Music to start 1961. Just released by 'CILE TURNER on the COLONIAL Label.

SERVING MUSIC THROUGH BMI SINCE 1953



Est. 1952

Gil MUSIC CORPORATION

1650 Broadway, New York 19, N. Y.
Circle 5-7272 — Cable: Pincusgil

George Pincus, President
Irvin Pincus, Vice-President
Lee Pincus, General Manager

GEORGE GEORGE MUSIC CORPORATION

We are a publishing family who not only publish songs of the hit writers of today, but also have an open door for young professional writing talent who will join the writers of tomorrow.



George Pincus

Publishers of ...

NO ARMS CAN EVER HOLD YOU
COME GO WITH ME
WHISPERING BELLS
I KNOW WHERE I'M GOING
KID STUFF
THE FOOL OF THE YEAR
MY LITTLE BABY
BLUEBERRIES
EARLY MORNIN'
TENNESSEE MOLLY
A PRAYER AND A JUKE BOX
LISSABON
TEARS ON SATIN
BLUE BOOGIE
SILENT LIPS
WHAT YOU'VE DONE TO ME
THE MOLE IN THE HOLE

We are making friends in this music industry throughout the world by the activities of our firms in the following countries:

PINCUS-GIL MUSIC LTD

Gustav Freytag Strasse 11
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5 Queen Street
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324 Pitt Street
Sydney, Australia

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28 Boulevard Poissonniere
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Stockholm, Sweden

Laidagracht 11
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SERVING MUSIC THROUGH BMI SINCE 1952



SERVING MUSIC THROUGH BMI SINCE 1941



EST. 1941
PORGIE MUSIC CORPORATION

SIXTEEN NINETEEN BROADWAY
NEW YORK 19, NEW YORK



"January 1941 began our exclusive association with BMI. These past twenty years have been harmonious and productive ones for both of us, and we are looking forward to the next twenty."

AL PORGIE
President

**Publishers of many songs,
and with pride we list our
greatest:**

TWILIGHT TIME

CHANGING PARTNERS

WHEN THE LIGHTS GO 'ON AGAIN

I DON'T KNOW ENOUGH ABOUT YOU

I HEARD YOU CRIED LAST NIGHT

REMEMBER WHEN

**I GUESS I'LL GET THE PAPERS AND
GO HOME**

**JUST A LITTLE BIT SOUTH OF
NORTH CAROLINA**

YOU'RE ALL I WANT FOR CHRISTMAS



SERVING MUSIC THROUGH BMI SINCE 1949



ATLANTIC MUSIC CORPORATION

Standards from
ATLANTIC MUSIC CORPORATION

BERNIE'S TUNE
BUENOS AIRES
QUIET VILLAGE
THE M. T. A. SONG
(C'MON BABY), LET
THE GOOD TIMES ROLL
ROBBIN'S NEST

POP JAZZ

Shorty Rogers—POPO, DIDI, PUNKIN', SAM & THE LADY, APROPO

Dizzy Gillespie—THE CHAMP

Chet Baker—FREEWAY

Jimmy Giuffrè—FOUR MOTHER, FOUR OTHERS, BIG GIRL, etc.

Buddy DeFranco—JAZZ CONCERTO FOR CLARINET

Art Tatum—TATUM POLE BOOGIE

Charlie Parker—CONFIRMATION, ORNITHOLOGY, MOOSE THE MOOCHE, YARDBIRD SUITE, DEWEY SQUARE, SCRAPPLE FROM THE APPLE

Charlie Ventura—PINA COLADA, WHATTA YOU SAY WE GO, HA, BOPTURA

Nellie Lutcher—HE SENDS ME, MY LITTLE BOY

Lester Young—JUMPIN' WITH SYMPHONY SID

President—Michael H. Golden
1491 No. Vine St., Hollywood

Gen. Manager—Lennie Hodes
1270 Sixth Ave., New York



SERVING MUSIC THROUGH BMI SINCE 1954



Established 1954

Excellorec Music Co.

177 THIRD AVE., N.
NASHVILLE, TENN.

Ernest L. Young, Pres.

Publishers of:

LITTLE DARLIN'

ROLLIN' STONE

HEY LITTLE GIRL

IT'S LOVE BABY
(24 Hours A Day)

LATE LAST NIGHT

OH JULIE

RUN RUN LITTLE JOE

X-CELLO ROCK

BABY, LET'S PLAY HOUSE

BMI Writers Associated with Excellorec Music:

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ROBERT S. RILEY

KENNETH MOFFITT

NOEL BALL

MAURICE WILLIAMS

JAY D. MILLER

B. JOLIVETTE

EDNA COOKE

SULLIVAN PUGH

ARTHUR GUNTER



JACK GOLD

"We at Greta Music are proud of the work we have been able to publish and the writers we have been able to introduce in the six years of our affiliation with B.M.I. It would be impossible to state too strongly our respect and gratitude for the help and encouragement that B.M.I. has given us."

Publishers of . . .

FOLLOW ME
I HAD A LOVER
KA-DING-DONG
LAND OF YOU AND ME
LITTLE BILLY BOY
LOOK HOMEWARD ANGEL
LOVE ME FOREVER
LUCY LUCY
SYMBOL OF LOVE
TENNESSEE TULIP



BMI writers associated with Greta Music and its affiliated publishing companies:

R. JORDAN AND
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JOHN DALTON
GARY LYNES
BEVERLY GUTHRIE
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JERRY SAMUELS

SERVING MUSIC THROUGH BMI SINCE 1954

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Publishers of
FIDBIM
GESUNDHEIT
HEARTACHES AT SWEET SIXTEEN
JOHNNY IS THE BOY FOR ME
MAGIC MELODY
MAGIC MOON
SING IN BLUE



Current Releases

BUT MAYBE THIS YEAR
Jo Ann Campbell ABC-Paramount

SOMEHOW
The Ballads Ron-Cris

**AND WATCH FOR
LOVE WAS MADE
FOR EVERYONE**

The Dappers Epic

Writers
LES PAUL
MICHAEL MERLO
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PATRICK WELCH
FRED EBB
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Throughout
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SERVING MUSIC THROUGH BMI SINCE 1953

*Exciting!
John Monte!*



SERVING MUSIC THROUGH BMI SINCE 1941

Publishers of:

"EASY STREET"
"I LOVE THE SUNSHINE OF YOUR SMILE"
"ENDLESS SLEEP"
"SYMPOHNY OF A STARRY NIGHT"
"THE BEST MAN"
"YOU DON'T LEARN THAT IN SCHOOL"
"DID ANYONE EVER TELL YOU,
MR. MURPHY?"
"CROCODILE TEARS"
"WHAT A DEAL"
"I WANNA SAY HELLO"
"WE CAN COME BACK ANYTIME WE
WANTS TO"
"RELAX"
"TILIN' TILIN'
"IF IT HADN'T BEEN FOR YOU"

"GO AWAY, GO AWAY"
"LOVE TURNS WINTER TO SPRING"
"A BED OF ROSES"
"I WANNA GO BACK TO WEST VA."
"I COULDN'T STAY AWAY FROM YOU"
"NEVER READ TWO EYES"
"WALKIN' WITH MY SHADOW"
"THAT EVER LOVIN' SAC"
"GO AWAY A LITTLE CLOSER"
"INSIDE OUT"
"DIESEL SMOKE, DANGEROUS CURVES"
"LOTTA RIZZICATO"
"THE FOUR MINUTE MILE"
"RING TELEPHONE RING"
"THE RUMPTY RUMP"
"FOR RENT"

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Walter Byron
Carroll Carter
Larry Coleman
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Mark Gelson
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Fred Ebb
Dennis Ferman
Maxie Fisher
Albert Gagne
David Greenery
Al Haggan
Jack Hoffman
Alan Kertlin Jones
Pat Vase King
and Rod Stewart

Paul Klein
Johnny Lehmann
Jay Littlejohn
and Ray Evans
Sammy James Ladan
Jimmy MacDonald
Billy May
Jack Narrow
Bill Narves
By Oliver

Bill Glatton
Sam Ralston
Rudy Rarnold
Greta Sherman
Barry Sisk
Barman
Greta & June
Theresa
Barrie Wayne
George Williams

6087 SUNSET BOULEVARD

HOLLYWOOD 28, CALIFORNIA

TUNES

LOVE YOU SO
LONELY GUY
THE TOUGHEST THEME
ROLL CALL COMPANY "J"
THE SHUCK

WRITERS

RON HOLDEN • BRUCE JOHNSTON • GARY PAXTON



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The GREAT RITCHIE
VALENS MUSIC . . .

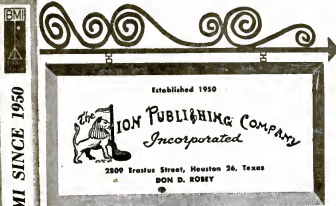


DONNA
COME ON LET'S GO
THAT'S MY LITTLE SUSIE
RITCHIE'S BLUES
IN A TURKISH TOWN
FAST FREIGHT
OOH MY HEAD
ROCK LITTLE DARLIN'
LA BAMBA

LITTLE GIRL
CRY-CRY-CRY
BIG BABY BLUES
DOOBY DOOBY WAH
ROCKIN' ALL NIGHT
LET'S ROCK & ROLL

Serving Music Through BMI Since 1953

SERVING MUSIC THROUGH BMI SINCE 1950



Established 1950

2809 Erastus Street, Houston 26, Texas
DON D. ROBEYDON MUSIC
1209 Erastus St., Houston 26, Tex

Publishers of:

PLEADING MY LOVE
ANYMORE
NEVER LET ME GO
THE CLUCK
HOUND DOG
MY SONGANGEL
SAVING MY LOVE FOR YOU
NEXT TIME YOU SEE ME
OHIE BOKEI STOMP
COCK TURKEY
YOU GOT BAD INTENTIONS
I'LL TAKE CARE OF YOU
OUR FATHER
LET'S TALK ABOUT JESUS
LET'S GO OUT TO THE PROGRAMS
SOMEWHERE TO LAY MY HEAD
THERE'S NO NEED TO CRY
PRAY FOR ME
THANK THE LORD FOR ONE MORE DAY
JUST FAITHCRY CRY CRY
SOMETIME TOMORROW
HOLD ME TENDERLY
HE EVER WONDERFUL
CLOSE MY HEART
JUST TO HOLD MY HAND
IT MUST BE JESUS
GONES
FARTHER UP THE ROAD
BURY ME AT THE CROSSROADS
DEVIL CAN'T HARM A PRATING MAN
COMING HOME
WILL BE WELCOME ME THERE
CHRISTIANITY TESTIMONIAL
POOR PILGRIM OF SORROW
SAVE A SEAT FOR ME
BURNING GROUND
SIX BORN CHILDREN
I'LL FOREVER ABOUT YOU
I'M NOT ASHAMED
SWEET HOME CHICAGO
COUNT THE STARS

BMI writers associated with Lion Publishing Co. and its affiliates:

Joe Maderick Vasey
James Beaber
Betty FlanneryPaul Ferryman
Charles E. Malory
Joseph Wade ScottEdward Frank
Jerry Pester
Sherrill Shopp

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Wanna Music Inc.

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OPEN LETTER
TO

PUBLISHERS, ARTISTS, COMPOSERS, RECORDING FIRMS

Gentlemen:

It has been a real pleasure to be affiliated with
Broadcast Music, Inc., for the past 20 years,
even from its beginning.TIM SPENCER
PRESIDENT

...

MANNA MUSIC, INC.

Are the Publishers of:

'How Great Thou Art'

by

STUART K. HINE

Over one million copies of sheet music sold since 1955
(The most imitated song ever published)

WHAT A COMPLIMENT!

SERVING MUSIC THROUGH BMI SINCE 1948

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J&C MUSIC

ARMO

WISTO

STREBITA

DORNEX

Publishers of:

The Twist
Finger Poppin' Time
Fever
Kansas City
Seventeen
Blues Stay Way From Me
Why Don't You Haul Off
and Love Me
Blood Shot Eyes
Hoochie Coachie Coo
Leave My Kitten Alone
Think
Please Please Please
Soft
I Love You, Yes I Do
Sweeter Than the Flowers
Signed, Sealed
and Delivered
New Jolie Blon
Ram-Bunk-Shush
Dance With Me, Henry
My Bay Flatcap
Dedicated to
the One I Love
Talk to Me, Talk to Me
Sixty-Minute ManProudly Associated
With the Following
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Organizations:Lois Music, Ltd. Tropicalo Albers
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SERVING MUSIC THROUGH BMI SINCE 1952

Established 1952
LOWERY MUSIC COMPANYP.O. Box 9667
Atlanta 19, Georgia

BILL LOWERY

Be-Bop-A-Lula (G. Vincent-B. Davis)
First Date, First Kiss (D. Welch-M. Stovall)
Hurtin' Inside (Ray Stevens)
Young Love (R. Carley-C. Joyner)
That's All You Gotta Do (Jerry Reed)
Robbin' The Cradle (Tony Bellus)
Little Miss Blue (R. J. Isle)
Hey Little Girl (Buddy Funk)Spanish Fireball (Dan Welch)
You, Nobody But You (Eddie Smith)
Farmer and the Lord (Jim Wilson)
I Have But One Goat (Cotton Carrier)
Go Away With Me (Dan Welch)
Act Like A Married Man (Jim Odum)
I'll The Good Lord's Willin' (And The Creek
Don't Rise) (Jerry Reed)

8 WONDERFUL BMI YEARS

"RAIN, RAIN, RAIN" • "MY LITTLE ANGEL" • "I'LL NEVER LEAVE" • "HUSBY'S CHILD"
 "LONELY FOR A LETTER" • "SOLITUDE OF A POOL" • "UP ABOVE MY HEAD" • "DOKHANI"

We have published with pride
the compositions of

Ray Conniff
 Jimmy Curtiss
 Dux DeJohn
 Julie DeJohn
 Leo DeJohn
 Sid Jacobson
 Jay McConalogue
 Ulpio Minucci
 Domenico Modugno
 Doc Pomus
 Marvin Rainwater
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 Lou Stallman
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for '61 . . . WE PRESENT

Bob Brass and Irwin Levine

WE THREE MUSIC, INC.

Monteuk Music, Inc.
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SERVING MUSIC THROUGH BMI SINCE 1952

"THE MAMMIE LITTLE FLEE"
 "YOU LOUD MAKE ME SMILE AGAIN"

"HIMMELSTADT" • "PIZZICA PIZZICA DO" • "RICHER THAN I" • "WITHOUT YOU" • "NO MORE" • "HOW BLUE"
 "I'VE COME OF AGE" • "BALLO ITALIANO" • "KISS AND MAKE UP" • "THIS IS MY LOVE"



SERVING MUSIC THROUGH BMI SINCE 1952



BAYOU STATE PUBL. CO.

GOLDEN STATE SONGS

KAMAR PUBL. CO.



DON PIERCE

STARDAY MUSIC and affiliates, a catalog of over 2,000 recorded compositions, specializes in authentic country and gospel music and is expanding at the rate of 400 recorded songs per year. Starday services 1,500 U. S. d.j.'s with new recorded songs every three weeks. A major effort in the International field is reflected by our growing foreign subsidiaries.

All song activity is thru BMI only and we look forward to growing with BMI in the years to come.

BMI Award-Winning Songs and Writers

ALABAMA

(Cowboy Copas)

PINBALL MACHINE

(Lennie Irving)

A SATISFIED MIND

(Sheldon & Harns)

SEASONS OF MY HEART

(Geo. Jones & Edwards)

JOHNNY REB

(Hester Kilgore)

Y'ALL COME

(Arlio Gull)

INVITATION TO THE BLUES

(Roger Miller)

I FOUND MY GIRL IN THE USA

(Jimma Skinner)

WHY BABY WHY

(Geo. Jones & Edwards)

YOU ARE THE ONE

(P. Patterson)

SEA OF LOVE

(Ragtime-Khoury)

WINDOW UP ABOVE

(G. Jones)

WHY DON'T YOU WRITE ME

(V. Hells)

COLOR OF THE BLUES

(G. Jones & Williams)

FAMILY MAN

(Rube Ralston)

DARK HOLLOW

(Bill Browning)

WHO SHOT SAM

(G. Jones)

EVERYDAY I HAVE THE BLUES

(Chapman)

SPANKA MUSIC

119 West 57th St., New York, N. Y.

A PROUD B.M.I. AFFILIATE

Publishers of . . .

ABC LOVE
 ADAM AND EVE
 AM I TOO YOUNG TO LOVE
 CRAZY LOVE
 DON'T EVER LEAVE ME
 DON'T SAY YOU'RE SORRY
 HEY MAMA
 I LOVE YOU
 I LOVE YOU IN THE SAME OLD WAY
 I'D LIKE TO KNOW
 I'D HAVE TO SHARE
 IT DOESN'T MATTER ANY MORE
 IT'S REALLY LOVE
 LATE LAST NIGHT
 LET THE BELLS KEEP RINGING
 LES FILLES DE PARIS
 LIKE A BABY
 LONELY BOY

LONELY LIFE
 MIDNIGHT
 MY HOME TOWN
 PUPPY LOVE
 PUT YOUR HEAD ON MY SHOULDER
 SO IT'S GOOD BYE
 SO LET'S DANCE
 SOMETHING HAS CHANGED ME
 STORY OF MY LOVE
 SUMMER'S GONE
 TALK TO ME BABY
 TEDDY
 THAT'S LOVE
 TIME TO CRY
 THE TRAIN OF LOVE
 WHERE'S MY LOVE!
 WHO'S OUR PET, ANNETTE
 YOUR LOVE

WORLD WIDE REPRESENTATION



Publishers of:

HEARTBREAK HOTEL
 CRADLE OF LOVE
 FOREVER
 FALLEN STAR
 BILLY BAYOU
 I MISS YOU ALREADY
 THE TIP OF MY FINGERS
 RIVER BOAT
 IT'S NOT THE END OF
 EVERYTHING
 YONDER COMES A SUCKER

HOME
 HONKY TONK SONG
 THAT'S WHAT I LIKE
 TO BE LONESOME
 I DON'T BELIEVE YOU'VE
 MET MY BABY
 I MISSED ME
 YOU DON'T WANT MY LOVE
 I'LL JUST HAVE ANOTHER
 CUP OF COFFEE

Tree Publishing
 Is proud of its
 association with

GOOD MUSIC LTD.
 (England)

MELODIE DER WELT
 (Germany)

International
 Representation: STARDAY OF LONDON (in affiliation with Southern Music)
 LARK LTD. CLONMONT (in affiliation with Hill and Range)

SERVING MUSIC THROUGH BMI SINCE 1952

Best Wishes
On the 20th Anniversary
 of
BMI

Vidor Publications, Inc.
Red River Songs, Inc.
Laredo Publications

...

Best Wishes from

Tex Ritter (Capitol Records)
Johnny Bond (Republic Records)
Joe Maphis (Columbia Records)
Larry & Lorrie Collins .. (Columbia Records)

SERVING MUSIC THROUGH BMI SINCE 1953



PUBLISHERS OF:

BALLAD OF DAVY CROCKETT
 COMO ESTA USTED
 DREAM BOY
 FAREWELL
 IT TOOK DREAMS
 JO JO THE DOG FACED BOY
 JOHNNY TREMAIN
 LET'S SING A GAY LITTLE
 SPRING SONG
 LITTLE APRIL SHOWER
 LOVE IS A SONG

MY HEART BECAME OF AGE
 OLD BESTY
 SWISS FAMILY ROBINSON
 THEME
 (My Heart Was an Island)
 TALL PAUL
 THUMPER SONG
 WHALE OF A TALE
 WESTWARD HO THE WAGONS
 YALLER YALLER GOLD

WRITERS Associated With Wonderland Music:

Tom Blackburn Terry Gilkyson Henry Mannes Robert Sherman
 George Bruns Mel Levin Richard Sherman Bob Seur

ENGLAND ... WALT DISNEY MUSIC CO., LTD.
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 ITALY ... EDIZIONE CURCI

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 CANADA ... CHAPPELL

SERVING MUSIC THROUGH BMI SINCE 1951



Established 1951
ZODIAC MUSIC CORP.

1733 Broadway, New York 19, N. Y.
 GEORGE LEE, Gen. Prod. Mgr. IRWIN ROBINSON, Business Mgr.

**We are proud to be a member of a
 society which has immeasurably
 enriched all of American music.**

Publishers of:

MY LOVE, YOUR LOVE
 MANHATTAN SPIRITUAL
 ON AN EYEING IN ROMA
 BISTRO
 LIGHTS OF VIENNA
 CROWN ON THE EIFFEL TOWER
 SIESTA IN SEVILLE
 HANDS ACROSS THE SEA
 THE LITTLE LAPLANDER

OBSESSION
 DOWN BY THE RIVERSIDE
 ("WIFI FAIT BON VIVRE")
 GO NOW STOP
 APERITE
 BLUE CANDLELIGHT
 WHISTLING SERGEANT
 SCHWEITZER KANTON POLKA
 GUTE NACHT, JOHNNY BOY

Associated with
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 organizations
 in the
 following
 countries:

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ONLY 10 DAYS LEFT TO BUY THE FABULOUS ANITA BRYANT JAN. PROMOTION DEAL **TWO** SMASH ALBUMS PLUS HER GREAT SINGLE **A TEXAN AND A GIRL FROM MEXICO**

CARLTON 538

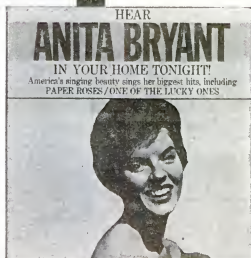


**IN MY LITTLE CORNER
OF THE WORLD**

LP 12/122 & STLP 12/122. In My Little Corner of the World/Blow Over Miami/Love Paris/Get Your Pickle On Route 66/Adonis in New York/Ball He'll Granada/Danny Boy/Hawaiian Wedding Song/Foggy Day in London/Town/Carnegie Concert/Arrivederci Rome.

**NOW
they're
roarin' up
the
charts!**

**300,000 singles...
140,000 albums sold**



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IN YOUR HOME TONIGHT**

LP 12/127 & STLP 12/127. Paper Roses/I Can't Do It By Myself/One of the Lucky Ones / Be Good, Be Beautiful/He Never Was/Just a Child/He's Not Good Enough For You/Remembered By Night/Pictures/Myself/Emotions/A Texan and a Girl From Mexico/Dance On/Six Boys and Seven Girls

**Better buy now... the Anita Bryant deal is over — out —
fini — gone midnite Feb. 10. There will be no extensions!
Buy Bryant now and cash in with fabulous Feb. profits.
Call your Carlton  distributor now!**

Rural Music Major Influence

• Continued from page 17

Virtually all of the noted country artists were either skillful, or truly great songwriters. The outstanding example was Hank Williams, who recorded for MGM Records and whose songs, presubscribed by BMI's affiliate Acuff-Rose, represent one of the treasure troves of American music. Included are such copyrights as "How Much," "Kaw-Liga," "Woods on Fire," "Kaw-Liga," "Your Cheatin' Heart," "Cold, Cold Heart" and literally dozens of others.

Other examples of the singer-artists are Ernest Tubbs, with "Walking the Floor Over You," and Marty Robbins, with "A White Sport Coat and a Red Cane," among many others.

In some instances, country-oriented talents emphasize their writing rather than vocal capabilities. Some examples are Boudleaux and Felice Bryant, a husband-and-wife team which has written numerous hits such as "Wake Up Little Suzie," "Bird Dog" and "Baby By Love," and John Loundgren, writer of "The Gambler" and a Baby Ruth. "Waterloo" and other noted copyrights in the BMI repertoire.

Country songwriting field is not without its scholars, too. An outstanding example is Jimmy Driftwood, a schoolteacher from Hot Springs, Ark., who composed and recorded such smash hits as "The Battle of New Orleans," a song which made the late Johnny Horton victorious in 1959. Driftwood, who uses such archaic instruments as the mouth bow, hews close to the folk genre, and is particularly noted for his concern with the tracing and synthesizing of folk music fragments.

In speaking of these artists and writers as country talents, it is very pertinent to note that many of the songs and singers mentioned scored their major successes in the pop field. This phenomenon documents the original point, namely, that Tin Pan Alley, the traditional core of pop music, is now a nationwide concept, thanks in large measure to BMI's entry into the music licensing field.

Even to pre-BMI days, a coun-

try singer could occasionally—very occasionally—achieve a national reputation. Such one was the original Jimmie Rodgers, who is considered by many as the father of country music. Rodgers' "T For Texas," "Away Out on the Mountain," etc., long ago entered the realm of musical Americana.

In the early 1950's, Hank Williams, both as a writer and singer, proved he could crack the pop field. Williams' success, for instance, was a smash for Tony Bennett. Williams' "Kaw-Liga," sold as a pop record, as did many of his others. Today, the Williams' repertoire is getting more performances than ever. Kapp Records, Roulette Records and other labels have taken on Williams' material arranged in (1) a capella form, (2) with Latin backgrounds, and with jazz arrangements. All the majors, of course, consistently use the examples.

Take, for instance, "The Walking the Floor Over You" was a hit for Bing Crosby. "Waterloo" and "A Rose and a Baby Ruth" were hits for the pop field, and so on ad infinitum.

What we have witnessed then, is a musical culture—the country field—developing the point where it outgrows its original form and becomes an integral and major part of pop music, while retaining its original flavor and orientation.

Dramatic evidence of this is to be found in an analysis of RCA Records' single record hits during 1969. The label, for instance, the leader in single record hits, produced more than 50 per cent of its hits in its Nashville studios, using "country" artists and "country" songs. These songs, of course, are BMI-published. Presently, Nashville recording space is at a premium; new studios have built; its most important BMI-publisher affiliates are the world-wide distributors. Truly a remarkable musical saga of a city once regarded as the haunt of "pickers and singers." BMI, the traditional core of pop music, is now a nationwide concept, thanks in large measure to BMI's entry into the music licensing field.

Rhythm & Blues

• Continued from page 22

elements in today's pop field. A very large influence, for instance, is what is known in the trade as the "church sound." Artists such as Ray Charles on ABC-Parade, the late Louis Armstrong on Columbia, and the late Duke Ellington on Victor, for instance, in their performances their familiarity with the Negro spiritual and gospel repertoire. BMI, the blues, and the dominant pop influence, both in uptempo "happy" versions and in tempo "soulful" renditions. Artists like Joe Turner and Jimmy Witherspoon, for instance, bring to the pop world an authentic touch. Kansas Jayhawks and New Orleans blues. Again, true folk songs, exemplified by the performances of such as John Lee Hooker, Lightning Hopkins, Muddy Waters, Howlin' Wolf, and others, and are receiving an increasingly broad acceptance by the pop market.

The compositions of these artists bulk as an important segment of the total BMI catalog. The Negro spiritual, in the tracing of broad sampling, of not only new work, but local radio and TV and the BMI distribution system, emphasizing current, popular, and new work, as against other considerations, results in a continuous financial encouragement of artists, writers and publishers in this field.

NEW YORK

"Blue Hawaii" is the name of Elvis Presley's next film, for his new deal with Hal Wallis for Paramount. . . . Bobby Darin's new film will be "The Rat Patrol."

Tony Bennett opens at the Pippin in London April 16. . . . Clyde Gornie and Steve Lawrence headline the International Hotel in Puerto Rico starting February 11. . . . The jazz world was saddened last week by the death of Lem Winchester, a young bop player from Wilmington, Del., who recorded for the Prestige label. . . . Eugene Ormandy returned to the podium last Friday (27) for his first concert with the Philadelphia Orchestra since his automobile accident in December.

Adam Wade has been hooked back into the Roundtable in New York for the May 7 from week. . . . Marc Anthony is on the road plugging his new Axel di release, "Farty Doll." . . . Cannonball Adderly and combo opened tonight (30) at Storyville in Boston. . . . Tomasz Stanczyk opens at New York's Waldorf Astoria February 6. . . . Shelley Berman reportedly cracked her record for the first time in front of the Waldorf-Astoria's Empire Room in Gotham last week. . . . Tennessee Ernie Ford will return to his home town of Bristol, Tenn., February 26, with Capitol A&R, man Lee Gillette and conductor Jack Fencsik to record an album of hymns at the local Methodist Church there. Ford attended the church as a youth, and the church is recording will be made up of his kidnap and friends. . . . The new album of Duke Ellington featured on a 15-minute radio show over two stations in New York. On Saturdays her show on WOR, and on Sundays the show is heard on WCBN.

Julius La Roca is breaking in his new night club act, He and the Three Brothers in Syracuse. After that he will appear at Clubs in Dayton, Ohio; Chicago, Boston and Philadelphia. . . . Bob Rolenz.

HOLLYWOOD

Seventeen-year-old Bobby Ve last week got court approval for his new five-year Liberty Records contract. The court's blessings provide for Ve to set aside 25 per cent of record royalties for savings. Ve had been under option to Liberty during the past year, Liberty's new contract representing the young singer's first option. . . . He was signed to film a TV commercial for Totor record-carrying cases.

The Lunatics make their 100th recording of a commercial with their tapping a Burgermeister radio-TV single, "Foursome" is currently on a month's personal appearance tour of the West Coast. . . . Brenda Lee drew a 13,000 attendance during her two-day show stand at Canada's Edmonton. . . . Parovoz Decca's 16-year-old songstress left for an Australian tour. . . . The Surfers are being held up at Los Angeles' Orchid Room. . . . Songstress Roberta Linn will tour the East ending her March closing at Las Vegas' Stardust.

Conflict between the shooting schedule of 20th Century-Fox "Voyage to the Bottom of the Sea" and an engagement at San Francisco's Fairmont Hotel has forced Francis X. Brown to bow out of the latter. He got star billing in the latter. Pat Boone will replace Avon in this three-week stand at the Fairmont.

You can expect Bud Dashiell to be recently signed to Travis vocal duo to bring his newly formed Kinsmen group into the Liberty label. . . . Ed and Iva are chart climbers on the Liberty label at the time of the split.

Andre Previn was appointed musical director for the forthcoming "The Sound of Music" capacity last year, and for two awards prior to that. He had been awarded best scoring Oscars for

his "Fory and Best" last year and for scoring "Gigi" in 1958.

Dot's Billy Vaughn was bedded by a case of the mumps. . . . Harry James Hotel at Las Vegas' Flamingo Hotel to record for the MGM label. . . . Odette will appear in a concert here February 11 at the Hollywood High School auditorium. Event is open to the public and is being staged by Ed Pearl, owner of the Ash Grove night spot.

Frankie Laine will voice the title tune for "Criminals," the new CBS-TV series. . . . Don Rickles is orchestrating the new show at Las Vegas' New Frontier Hotel. . . . Capitol saluted Stan Kenton, Four Freshmen and June Christy at a press party. . . . Misha Elman, 70-year-old dean of concert violinists, appeared in a recital here Saturday (28) at the Philharmonic Auditorium following his request performance at the presidential inauguration in Washington.

Lee Zito.

CHICAGO

The Playboy Club—long on ears, short on costumes—kicks off a new act tonight (30), 11th feature the singing group, the Tarrers, who will hold on to the Daily Jans. Nina Numa, Sam Vane and Meredith Franklin. . . . David Carroll, member of the Chicago-based group from a West Coast recording session with Dick Contino, Herman Chelmonoff, and the River Boat Five. . . . Chelmonoff's new and previous album is due for February release. Carroll plans to cut a Perfect Presence album of his own here in the Windy City in a couple of weeks. . . . Chris Rayburn, a 23-year-old native Chicagoan, with a salary devoted to the opera. The Counterpoint, Wednesday (1). She'll be backed by the Johnny Fatio Trio.

Lush thrush Nancy Wilson, making her debut at Mister Kelly's last week (see review).

(Continued on page 52)

Concert Music

• Continued from page 19

Carl Haverlin, who was guest soloist at the affair.

At the same ASOL convention, Haverlin noted one of BMI's most ambitious programs to date. In observance of the organization's 20th anniversary, Haverlin announced special symphonic commissions of \$40,000 to be awarded to 20 selected composers.

Those composers nominated for the special commissions included Elliott Carter, Henry Cowell, Roy Harris, Ernest Krumpholtz, Luciano Lannieri, Walter Piston, Quincy Porter, Walford Riegger, Gunther Schuller, William Schuman, Roger Sessions, Hale Smith, Vladimir Ussachevsky, Robert Ward, Ben Weber, Hal Overton, Daniel Pinkham, Lou Harrison, George McPherson and Alan Hovhanes. These are among the most prominent of the coterie of American composers, whose works are licensed through BMI.

The society also licenses many of the works of such prominent composers as Stravinsky, Paul Hindemith, Luigi Dallapiccola, Carl Orff and Anton Webern.

Another reflection of BMI's intense interest in concert material is its concert composer profile series. These brochures, of which there are now 17, cover all of these composers and many others both from the United States and a number of overseas countries.

FOLK TALENT & TRENDS

By BILL SACHS

Around the Horn

Curtis Artists Productions, Nashville, has routed Jim Reeves for Hattiesburg, Miss., February 1; Fort Sam Houston, San Antonio, 7; and Lockland Air Force Base, San Antonio, and Cabaret Club, Bandera, Tex., 4. Same office has routed Tubb set for Birmingham, Ala., February 7; Jacksonville, 8; Pensacola, Fla., 9; Jacksonville, Fla., 10; Columbia, S. C., 11, and Greenville, N. C., 12. The late Taylor and his Indiana Redbirds, with Patty Corbett, are still doing their regular Saturday noon radio show on WGLF, Fort Wayne, Ind., while keeping busy weekends on square dance and show dates in the territory. "We're still bright-eyed and bushy-tailed in these parts," writes Patty, "but nothing exciting has been happening of late."

The talent roster at Allright's Theater Talent Associates, Nashville, these days includes Brenda Lee (Decca), Gary Beckham (Decca), Gary Miles (Mercury) and the Country Boys (Mercury) Brothers (Columbia), Bill Anderson (Decca), and Connie Hall (Decca). In addition to handling the affairs of

the aforementioned artists, Dab Allertson and Herb Gorman, they are concentrating on packaging and producing pop and country shows for promoters and special events. Joe J. Allertson is general professional manager of Central Songs, Inc., publishing Stone's West Coast, Ciffie Stone, has signed Ned Miller to an exclusive writer's contract. Miller is the writer of such songs as "Just Before Dawn," "John's Voodoo," "From a Jack to a King" and "The Man Behind the Gun."

Leon McAliff and his Cimarron Boys are routed thru mid-March, follows: Cotton Bar, Tulsa, Okla., February 1; Bamboo Club End, Okla., 3; Playhouse, Wichita, Kan., 4; Forbes Air Force Base, Tulsa, Okla., 10; Cimarron Ballroom, Tulsa, Okla., 11 and 15; American Legion, Seminole, Okla., 17; Cimarron Ballroom, Tulsa, Okla., 18; NCO Club, Fort Campbell, Ky., 24-26; Armed Forces tour, Bermuda, 28 thru March 7; Quinico Marine Base, Quantico, Va., March 10-11; Forting Air Force Base, Washington, 12; Cimarron Ballroom, Tulsa, Okla., 15; Crossroads, Topeka,

Kan., 17; Playhouse, Wichita, Kan., 18; Band returns to Lindsay Hall, Oklahoma City, March 25.

Upcoming "Grand Ole Opry" bookings set by Opry boardman Otis Davidson are as follows: Grandpa Jones, Augusta, Ga., January 24; Savannah, Ga., 25; Jacksonville, S. C., 26; Rome, Ga., 27; Chattanooga, Tenn., 28; Atlanta, Ga., 29; Birmingham, Ala., February 1; Memphis, Tenn., 2; Mobile, Ala., 3; Pensacola, Fla., 9; Jacksonville, Fla., 10; Columbia, S. C., 11; Greenville, S. C., 12; Columbia, S. C., 13; Dallas, Texas, 14; and Montgomery, Ala., 25; the Wilburn Brothers, Reseda, Calif., January 26; Cary, Ga., 31; Edmond, Ala., February 2; Winniepe, Minn., 3; Des Moines, Ia., 5; and Sioux Falls, S. D., 6; Flint and Scruggs, Topeka, Kan., January 30; St. Joseph, Mo., 31; and Gainesboro, Tenn., Feb. 1. . . . Ted up, Grammer, Tallahassee, La., January 24; Monroe, La., 26; Tyler, Tex., 27; Kilgore, Tex., 28; Houston, Tex., 29; Crockett, Tex., 31, and Palestine, Tex., February 1.

(Continued on page 52)

ONLY 10 DAYS LEFT TO BUY

THE FABULOUS ANITA BRYANT JAN. PROMOTION DEAL

TWO SMASH ALBUMS PLUS HER GREAT SINGLE

A TEXAN AND A GIRL FROM MEXICO

CARLTON 538



IN MY LITTLE CORNER
OF THE WORLD

LP 12/132 & STLP 12/132, In My Little Corner of the World/Moon Over Miami/I Love Paris/Get Your Wicks On Route 66/Album in New York/Ball No/Casualty/Young Boy/Hawaiian Wedding Song/Foggy Day In London Town/Canadian Sunset/Arrivederci Roma.


**NOW
they're
roarin' up
the
charts!**

**300,000 singles...
140,000 albums sold**



HEAR ANITA BRYANT
IN YOUR HOME TONIGHT

LP 12/127 & STLP 12/127, Paper Roses/I Can't Go It By Myself/One Of The Lucky Ones / Be Good, Be Careful/Be Mine An Angel/Girls/He's Not Good Enough For You/Wondered By Night/Pictures/Word Emotions A Texan and A Girl From Mexico/Since You Said Boys and Seven Girls

Better buy now... the Anita Bryant deal is over — out — fini — gone midnite Feb. 10. There will be no extensions! Buy Bryant now and cash in with fabulous Feb. profits. Call your Carlton  distributor now!

Mitch Miller on Victory March

• Continued from page 4

Mane Sacks, who left to go with RCA Victor. When Mitch started at Columbia the firm was in a low state in the pop singles field, with a paucity of hits.

Seeks Things Right

It took only a few months for Mitch to set things right. From 1951 to about 1955 Columbia was the hottest singles firm in the pop field, spawning hit after hit, month after month. Frankie Laine, Jo Stafford, Doris Day, The Four Lads, Rosie Clooney, Guy Mitchell, Percy Faith and a few others, became the hottest artist roster in the pop record business. They seemingly couldn't miss. Johnny Ray's "Cry" and

"Little White Cloud That Cried" sold over 2 million copies in days when 2 million copy sellers were mighty rare. Mitch coupled his artists with Johnny Johnson, Ray with Doris Day, Frankie Laine with Jo Stafford, and came up with more hits. At one time in 1953, Columbia dominated The Billboard Best Selling Pop Singles chart with 10 records out of 30. And through it all, Mitch, with his flamboyant manner, his attention-getting mustache and beard and his comments on all and everything in the music business, garnered news and teams of copy about himself.

Tender Nerves

Mitch didn't do this all without touching on tender nerves.

MUSIC AS WRITTEN

• Continued from page 4

Warner Bros. signed Max Steiner to an exclusive contract to score and conduct "Susan Slide" and other Class A productions scheduled for the coming year. . . Capitol is issuing the Whitmore and Lowe piano duo's recording of the theme from "Go North" in the "World's Greatest Music" series. . . The picture to coincide with the release of the *Gina Lollobrigida* feature. . . Duane Eddy is cutting "King of Fire," the title tune he wrote and performs in the MGM movie. . . Lee Zito.

Toronto

Quality branch manager Fred Clayton suffered through 40-below-zero weather when he called on Northern Ontario accounts. . . New salesman at Phonodisc is Fred Chandler, formerly with Quality. Phonodisc distributes King, Carlton, Audio Fidelity and Kapp, among its labels. . . Dot artist Billy Vaughn will headline a "Billy Vaughn Day" at the record department of the Robert Simpson Company, Ltd. store. Quality promotion director Wray Ruffedge has arranged for the various deejays in the city to interview Vaughn on the spot. Vaughn is making special trip from a p.a. at Detroit.

Capitol's promotion manager Whitney Haines worked on window displays and store displays in connection with the p.a. at the Auditorium of Sell Terry and Laurenda Almeida. . . Gerry Trainer was designated a Quality Records head office to make good-will calls on the various dealers. Trainer was formerly with Handelman Drugs. . . Jack Feezey and Gordon Edwards of RCA Victor lined up a special display in connection with the Ray McKinley personal at the Club Kingpin. . . Edwards, by the way, acquired Pat Suzuki about the city when she came in for a p.a. on the Jack Kane TV show. . . Columbia Managing Director Robert Parand and Harold Moon of BMI Canada, Ltd., attended the Columbia Music Association board of directors meetings in New York.

Philadelphia

Larry Cohen, formerly with United Artists Records, is taking over the promotion post at Marnel Records Distributing Company, independent Philadelphia distributor. . . Central Melody Music Company, Levittown, Pa., record shop, leased a 4,300 square foot lot in the Levittown Shopping center, tripling the space it originally had there. . . David Rosen, Inc., Philadelphia independent distributor providing dealers with a "51 Stereo Sale" program for Grand Award Records. For every album purchased at the regular \$9.98 price, dealers are able to offer customers a second stereo album at \$1. . . Documentary Records is the newest label to set up shop locally, being the offices of promotion man Stanley Goldstein, Sol Koppelman and lawyer Meyer Bachman.

Nashville

MANUFACTURER NEWS: Trade may look for an exciting and surprising departure from the romantic hall in Jim Reeves' next RCA Victor release. . . Homer and Jethro were in town Tuesday (24) for a session directed by RCA Victor's Trent Atkins at the Bradley Studio. . . Jimmy Newman is making first session for Decca at the Bradley Studio last week, with the new etching scheduled for immediate release. . . Columbia's Don Law has been directing a heavy schedule of sessions for the label located at the Bradley Studio. George Morgan, Marjorie Wickins and Mark Stewart have cut sessions for Columbia, and Bradley Studio has Marlon Wagon, Flatt and Scruggs and Guy Mitchell booked into the studio for more Columbia sessions this week. This will be Mitchell's last session in Nashville. . . Betty McMillen and Harold Twitty were at the Bradley Studio Thursday (26) for the George Dooyne Agency, and Billy Satterwhite, of Noble-Dury & Associates, was in the studio Friday (27).

PUBLISHER NOTES: Cedarwood Publishing Company is expecting big things from Randy Lee's Eternity wailing "Baby When You Are." Side is coupled with old standard, "Did You Ever See a Dream Walking." . . Sure Fire Music is hopeful for new side on Columbia cut by Jim and Jesse and the Virginia Boys. It's "Flame of Love." . . "Gosh, I Miss You All The Time." . . Tree Music's Bill Anderson is getting songs recorded practically every time he plays a new for artist or a.k.r. man. Same goes for Acuff-Rose Publications' Harlan Howard and John Loderemille. . . Pat Twitty

Neither Dinah Shore nor Frank Sinatra, on the Columbia label when Mitch took over, dug the scene too much after he arrived. Dinah left for greener pastures at RCA Victor, and Frank left gladly to go with Capitol, where he hit with "Young at Heart" after a long dry spell. And the old leaders, who had been a lot of the Pre-Mitch artist roster at Columbia, also left hastily after it was discovered that they dug vocalists rather than bands.

But none of this appeared to disturb Mitch, although the feud between Sinatra still lingers. He continued to lure out his artists, finally even cracked through with one of his own, "The Yellow Rose of Texas." Mitch even had the luck or the foresight to become the most spectacular user of TV to break a song when he again fractured the music world with the success of "Let Me Go Lover," performed by the then unknown singer, Joan Weber, on a TV show. The record, through its TV send-off, sold over a million copies. Nothing seemed to stop Mitch.

But one thing did. By 1956, rock and roll, the amalgam of rhythm and blues, country music and jazz, using the hokiest features of each, started to sweep through the pop charts. Records became aimed at the R & 14 set, instead of the 13 to 21 age group. During 1956, 1957 and 1958, small labels that had been hot r.&b. labels prospered, and the larger labels floundered, including Columbia. Mitch was only too unable to cope with rock and roll, he fought it bitterly. He still came up with hits, including, "The Children's Marching Song," "Everybody Loves a Lover," etc., but the new few were fewer and ever better. Gradually, Laine, Ray, Stafford, Mitchell, etc., were overcome by the scores of dancing singers, folkies, and roll and country fields. Other a.k.r. men and younger a.k.r. men took over in singles.

Boosts Pop LP's

Mitch, however, had been placed in charge of pop albums as well as singles at Columbia in 1958. His new post coincided with the tremendous growth in pop LP's over the past three years. Under Mitch, and with the solid assist of the other Columbia a.k.r. men, the firm's pop LP releases dominated the pop album charts in the same manner as Columbia's pop singles spread-eagled the field five years previous.

In August 1958, Mitch issued his first Sing Along Album. The tunes—all fine standards and p.d. hits—were sung in a pleasant manner by a pleasantly professional male vocal group and the words to the tunes were printed on sheets enclosed in the album envelope. The album took off like a startled rabbit, and the Sing Along albums have been ever since, building into one of the hottest series in the history of the record business. Mitch claims that through store and club sales, and three sales, his 10 Sing Along albums have racked up sales totaling over four million. This means that Mitch's albums alone have grossed close to \$20 million.

Mitch is still recording artists both on singles and albums, and still issuing singles of his marching band as well.

Mitch gave up his post as president last September when Frank DeVoi took over as pop singles and album chief. But Mitch is still recording a roster of singles and albums artists and occasionally issuing singles with his marching band. His interests now, however, appear to lie mainly with his "Sing Along Gang," his new TV show, his booming album sales and home and family.

CAPITOL'S HOT HITS

TAKEN FROM THE BEST-SELLING CHARTS OF BILLBOARD, CASH BOX, VARIETY, MUSIC REPORTER, MUSIC VENDOR AND TOP RADIO STATIONS AROUND THE COUNTRY.

4406—WINGS OF A DOVE	Forlin Husky
Billboard Hot 100	#16
Cash Box Top 100	#21
Music Vendor Top 100	#19
Music Reporter Big 100	#13
Billboard Hot 100 Sides	#2
Cash Box Top 50 CGW	#1
Music Reporter CGW Big 50	#10
4492—OH, HOW I MISS YOU TONIGHT	Jeanne Black
Billboard Hot 100	#97
Cash Box Top 100	#74
Music Vendor Top 100	#68
4412—EXCUSE ME	Buck Owens
Billboard Hot 100 Sides	#12
Cash Box Top 50 CGW	#12
Music Vendor Top 50 CGW	#13
4463—FORGET THE PAST	Feron Young
Billboard Hot 100 Sides	#20
Cash Box Top 50 CGW	#27
Music Vendor Top 50 CGW	#32
Music Reporter CGW Big 50	#16
4463—WORLD SO FULLE OF LOVE	Feron Young
Billboard Hot 100 Sides	#30
Cash Box Top 50 CGW	#36
Music Vendor Top 50 CGW	#43
4487—KISSING MY PILLOW	Rose Maddox
Cash Box Top 50 CGW	#39
Music Vendor Top 50 CGW	#37
4454—IT'S GOT TO BE A HABIT	Hank Thompson
Cash Box Top 50 CGW	#35
Music Reporter CGW Big 50	#35
4493—MILORD	Edith Piaf
Music Vendor Top 50 CGW	#87
4496—FOOLIN' AROUND	Buck Owens
Cash Box Top 50 CGW	#50
Music Reporter CGW Big 50	#28
4487—WANT TO LIVE AGAIN	Rose Maddox
Cash Box Top 50 CGW	#46
Music Vendor Top 50 CGW	#48
Music Reporter CGW Big 50	#39
4508—CALCUTTA	Four Preps
Music Reporter Big 100	#87
Music Vendor Best of the Week	

PICKED TO BE HITS

ACTUAL SELECTIONS BY THE INDUSTRY'S LEADING TRADES

4503—DADDY, DADDY (Gotta Get a Phone in My Room)	Robin Clark
Music Vendor "Hit Pick."	First release by the 11-year-old thrust is a novelty rocker with a familiar message and teen appeal.
4501—THE GREAT IMPOSTOR	Pitdown Men
Cash Box "Best Beat"	... solid rock outing on a pit theme clefied by Henry Mancini. Strong sound, watch it.

BRAND-NEW RELEASES

OUT THIS WEEK AND ON THEIR WAY TO YOU NOW!

4504—MIKE'S TUNE BEATHINK BOOGIE	Michael Hill
One of England's big hits! Features an uncommonly interesting guitar treatment of a simple, pleasing melody. Hits wide listener appeal.	
4505—GOODNESS GRACIOUS ME	Peter Sellers & Sophie Loren
BANKERS AND MASH	
This international comedy pair combine their sharp talents on hilarious dose of subtle English humor. Became a hit in England just 3 days after its release!	
4506—SCARED OF THE BLUES	The Louvin Brothers
I LOVE YOU BEST OF ALL	
Their strongest release to date. Backed by the piano of Floyd Cramer, the Louvins' give a first-rate performance on both of these fine ballads.	
4507—SUGAR BABE	The Mavericks
ANGEL WITH A HEARTACHE	
This is the debut release of a bright, new group, the Mavericks. Both sides have strong teenage appeal and offer a refreshing change for deejay programming.	

Capitol
RECORDS

TALENT TOPICS

• Continued from page 49

will have a new album with George Shearing (The Swinging's Mutual) soon. Nancy leaves Kelly's for a two-week stint at the Kaiser-Kneckerbocker, Milwaukee, and then is planning a long-sought vacation. She's been on the move for close to six months. The 23-year-old gal, who's been singing since she was 15, says she doesn't want to be classed in any field—jazz or pop—she just wants to be a good singer. . . . Following Nancy to Kelly's February 13—Peggy King and Gay Marks.

Dick Schory, soon to release his second RCA Victor Stereo Action album (Stereo Action Goes Broadway), will appear as guest clinician at a Downbeat stage band festival in Effingham, Ill. It's to develop young stage band musicians. . . . Joining Schory at the clinic will be his long-time friend and co-arranger, Willis Charkovsky, who is working with Dick on another new album. The pair met at Northwestern some years ago—Schory working on his Babel's, Charkovsky on his Doctor's in music.

Mercury again invades the Second City Club tonight (30) to record the Second City Players—during a live performance. The group's chief improviser, Severen Darden, has also signed with the label to do an album of his own. . . . Rocco Greco, Variety Records vocalist and organist, appears at the Cairo Supper Club here. Deany O'Connor, Manguan Chateau emcee and vocalist, will have a new single release on the same label in March. . . . John Summers, local composer, was honored with a cocktail blast at the Imperial House last week for his latest composition, "Kiss Those Shores Again for Me." It'll be released on a single shortly.

Nick Biro.

MILWAUKEE

Talent bookings have shown a welcome spurt here in recent months. Nitery operators, convinced that names and semi-names will lure business, are competing for attractions. . . . The Schroeder Hotel's Empire Room, long shuttered, is back on a show policy. The plush room opened with the Harding and Moss Revue and followed January 24 with Capitol Records' charter Susan Barr and the Ram Wilde ork. . . . Dagmar and comic Stu Allen pulled good business at Gallagher's Steak House. When they closed, Robert Sherwood took over January 27.

Pianist-composer Eddie Heywood earning hefty praise from local critics by his current stay at Curro's Show Lounge. . . . Former juke box roadman Jay Albrent, now a salesman for James H. Martin Distributors, has branched into talent management and also has his own record label, Sara Records. Albrent handles singer Ronnie Premier and recently linked the Nohlemmen combo.

Singer Ann Richards, wife of Stan Kenton, is in for a three-weeker at the Red Lion Room of the Kaiser-Kneckerbocker Hotel. Backing is by the Zig-Milford Trio. . . . "Point Blank 1961," revue headed by Johnny Racheim, opened Friday, January 20, at the Holiday House. Booked to follow in this spot are Johnny Puleo, March 17; Liberace, April 7, and Sophie Tucker, April 21.

Benn Oltman.

NASHVILLE

The Wilburn Brothers left Saturday (28) for a Canadian tour which takes them out until February 10. Upon returning here, Teddy will undergo minor surgery. . . . Patsy Cline became the mother of her first son recently. . . . Jim Denry Artists Bureau bookings have Minnie Pearl in Memphis for a farm convention February 6; George Jones for Chesnut Hill, Mass., February 3-5; Hank Thompson for the Flare Club, Minneapolis, January 30-February 1; Webb Pierce in Waterbury and Hartford Conn., and Worcester, Mass., February 3-5; Hank Thompson for the Flare Club, Minneapolis, January 30-February 1; Webb Pierce's pretty wife Audrey is recovering in a Nashville hospital from recent surgery. . . . Lucky Moeller and son Larry left last week for the Illinois Fairmen's Meeting at Springfield. Elder Moeller was just back in town from a four-week hop covering half a dozen other State fair meetings to book talent for the Jim Denry office. . . . Town's young Robin Clark is getting generous play on practically every Nashville radio station with her first recording, "Daddy, Daddy" c/w "Love Has Come My Way," etched for Capitol. Pat Twitty.

CINCINNATI

Larry Vincent, head of Pearl Records, Covington, Ky., and now in his eighth year as comedy pianist in the Cocktail Lounge of Beverly Hills Country Club, Southgate, Ky., has written a new tune, in collaboration with Moe Jaffe, for Carmel Quinn, who Thursday (26) concluded a two-weeker at Beverly. Miss Quinn is putting the ditty, "You Can't Go Wrong With an Irish Song," into her act. . . . Abe Saperstein's "World of Music" troupe fell on its kisser at the Taft Theater box office Sunday night (22), when it played to some 20 paying customers to about a \$50 gross. Lack of interest was attributed to the lack of names in the line-up. . . . Dave Brubeck brings his jazz crew to Xavier University Field House here February 24. . . . Bob Newhart has a date at the Taft Theater April 4. . . . Jack Larson, currently on a two-weeker deejay safari with Fraternity Records' Harry Carlson to plug his new release, "I Like the Way She Laughs" b/w "The Hammer Bell Song," follows immediately with six days in Alaska, set by Dave Solis-Spokeane agent.

PHILADELPHIA

LONG RUNS — Joe Frassetto starts his third season as music mucker at the Cherry Hill Inn, plush restaurant across the river on the Jersey side, and Mario Miles starts her third year as solo pianist at the midtown Embassy Club. . . . Wagner's Ballroom, rated as one of the oldest dance halls in the country in continuous operation, marked its

68th anniversary last week with the Glenn Miller orchestra led by Ray McKinley on deck for the anniversary dance night. . . . Danny and the Jondlers, who bailed at air travel for several years since clicking with "At the Hop," are now willing to fly. As a result, agent Nat Segall set them for a booking spree in Europe in March. . . . The Custodes Pacis Lodge, a Sons of Italy group composed of police and firemen, will present their special award to Bobby Rydell as "1960's Outstanding Entertainer" at the annual banquet February 7.

Maurie H. Grodenker.

BOSTON

Frank Holland, Cadence chief here, greeted Archie Bleyer who came into town last week (17) with his protégé, Lenny Welch. They taped a show for Paul James on WPRO, Providence. . . . Dot Records has a new field man for the New England region in Jay Jacobs, formerly with Mutual Distributors. . . . Mysterious disappearance of Alan Day, long-time deejay on WBZ has the trade pondering. Jim Moad suddenly took over the spot without any notice.

Bud Dollinger, national promotion man for Cadence (taking Charley McCoy ("Cherry Berry Win") around. He taped a show for Bob Clayton (WVHD) for the 26th and one for Paul James the day before. . . . Nat King Cole, fresh from the Inaugural, leaves in at Blinstra's (21) for a week's stand. . . . Erik Lelandsford leads the Boston Symphony Orchestra January 30 and February 2, 3, 5, and 6.

Cameron Dewar.

HIT REMINDERS

BLUE TANGO
Bill Black's Combo (Hill)
Lester Lane (Top)

CORRINA, CORRINA
Ray Peterson (Dunes)

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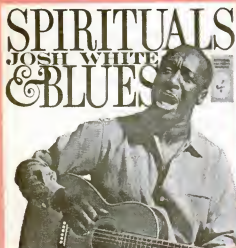
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 Riverside; I'm Gonna Get
 Married; All of Me; Oh Carol;
 'Till I Kissed You; Oh Yeah;
 We Got Love; Stairway To
 Heaven.

Mono: LL 3235

LONDON
 RECORDS

BILLBOARD MUSIC WEEK

BEST SELLING

NOTE: The listings on this spread are the nation's best selling LPs in the period specified above. They include approximately 200 albums which may be regarded as essential inventory for dealers and as outstanding programming for broadcasters. For convenience in using this material for inventory display or programming, the listings have been broken into leading categories. The LPs are listed alphabetically rather than in sales order within each category.

The letter M following a title indicates that only the Monophonic version of that LP is a best seller; the letter S indicates that only the Stereo version is a best seller; the letters MS indicate that both Mono and Stereo versions are best sellers.

The best selling new LPs, on the charts also weeks or less, are listed in rank order according to sales in the Action Album charts, in the center of this spread.

BEST SELLING POP VOCAL LP'S

Linked Alphabetically

MALE VOCALISTS

Anka at the Copa (M)
Paul Anka...ABC-Paramount ABC 353
Paul Anka Sings His Big 15 (M)
Paul Anka...ABC-Paramount LP 323
Belafonte at Carnegie Hall (M)
Harry Belafonte...RCA Victor LOC 6006;
LSO 6006
Belafonte Returns to Carnegie Hall (M)
Harry Belafonte...RCA Victor LOC 6007;
LSO 6007
Calypso (M)
Harry Belafonte...RCA Victor LPM 1248
Come Dance With Me (M)
Frank Sinatra...Capitol W 1069;
SW 1069

Come Fly With Me (M)
Frank Sinatra...Capitol W 920
Darin at the Copa (M)
Bobby Darin...Alca 112; 5112
Elvis Is Back (M)
Elvis Presley...RCA Victor LPM 2231;
LSP 2231

Faithfully (M)
Johnny Mathis...Columbia CL 1422;
CS 8219
Gambler's Ballads and Trail Songs (M)
Marty Robbins...CL 1349;
CS 8158
Heavenly (M)
Johnny Mathis...Columbia CL 1351;
CS 8152

Buddy Holly Story (M)
...Coral KCL 57326
Johnny's Greatest Hits (M)
Johnny Mathis...Columbia CL 1133
Johnny's Moods (M)
Johnny Mathis...Columbia CL 1526;
CS 8326

Love Is the Thing (M)
Nat King Cole...Capitol W 824
More Gambler's Ballads and
Trail Songs (M)
Marty Robbins...Columbia CL 1481
More of Johnny's Greatest Hits (M)
Johnny Mathis...Columbia CL 1344;
CS 8150

More Songs by Ricky (M)
Ricky Nelson...Imperial 9122
Nice 'n' Easy (M)
Frank Sinatra...Capitol W 1417;
SW 1417

No One Cares (M)
Frank Sinatra...Capitol W 1221;
SW 1221

Only the Lonely (M)
Frank Sinatra...Capitol W 1053;
SW 1053

Open Fire, Two Guitars (M)
Johnny Mathis...Columbia CL 1270;
CS 8056

That's All (M)
Bobby Darin...Alca 104
This Is Darin (M)
Bobby Darin...Alca 115; SD 115

Warm (M)
Johnny Mathis...Columbia CL 1078
Wild Is Love (M)
Nat King Cole...Capitol WAK 1392;
SWAK 1392

FEMALE VOCALISTS

Annette Sings Anka (M)
...Visla BV 3302

Brenda Lee (M)
...Decca DL 4039
Carnegie's Greatest Hits (M)
Connie Francis...MGM E 3793
Hollan Favorites (M)
Connie Francis...MGM E 3791; SE 3791
I've Got a Right to Sing the Blues (M)
Elaine Farrell...Columbia CL 8256
Lullie & La Le (M)
Peggy Lee...Capitol T 1290; ST 1290
Mick the Knite-Elle in Berlin (M)
Alta Fitzgerald...Verve MGW 4041;
MGW 4041
More Italian Favorites (M)
Connie Francis...MGM E 3871; SE 3871
This Is Brenda (M)
Brenda Lee...Decca DL 4082
Unforgettable (M)
Dinah Washington...Mercury MG 20572;
SR 60232
What a Difference a Day Makes (M)
Dinah Washington...Mercury MG 20479

DUOS AND GROUPS

Date With the Everly Brothers (M)
...Warner Bros. WB 1395
Encore of Golden Hits (M)
Pletters...Mercury MG 20472
Fabulous Style of the Everly Brothers (M)
...Cadence 3040
From the hungry 1 (M)
Kingston Trio...Capitol T 1107
New We Go Again (M)
Kingston Trio...Capitol T 1258; ST 1258
Kingston Trio (M)
...Capitol T 996; ST 996
Kingston Trio at Large (M)
...Capitol T 1199; ST 1199
More Encores of Golden Hits (M)
Pletters...Mercury MG 20591
Sold Out (M)
Kingston Trio...Capitol T 1352; ST 1352
String Along (M)
Kingston Trio...Capitol T 1407; ST 1407
Weavers at Carnegie Hall, Vol. 2 (M)
...Vanguard VRS 9075

CHORUSES

Freddie Sing Along With Mitch (M)
Mitch Miller...Columbia CL 1389;
CS 8184
Folk Song Sing Along With Mitch (M)
Mitch Miller...Columbia CL 1316;
CS 8118
March Along With Mitch Miller (M)
...Columbia CL 1475
Humorous Sing Along With Mitch (M)
Mitch Miller...Columbia CL 1542;
CS 8342
More Sing Along With Mitch (M)
Mitch Miller...Columbia CL 1243;
CS 8043
Party Sing Along With Mitch (M)
Mitch Miller...Columbia CL 1331;
CS 8138
Saturday Night Sing Along With Mitch (M)
Mitch Miller...Columbia CL 1414;
CS 8211
Sentimental Sing Along With Mitch (M)
Mitch Miller...Columbia CL 1457;
CS 8251
Sing Along With Mitch (M)
Mitch Miller...Columbia CL 1160;
CS 8004
Still More Sing Along With Mitch (M)
Mitch Miller...Columbia CL 1283;
CS 8099

BEST SELLING COMEDY LP'S

Linked Alphabetically

An Evening With Mike Nichols and
Elaine May (M)
...Mercury OCM 2200
Button-Down Mind of Bob Newhart (M)
Bob Newhart...Warner Bros. 1379
Button-Down Mind of Bob Newhart Strikes
Back (M)
Bob Newhart...Warner Bros. 1393
Down to Earth (M)
Jonathan Winters...Verve MGW 15011
Edge of Shelley Berman (M)
Shelley Berman...Verve MGW 15013
Inside Shelley Berman (M)
Shelley Berman...Verve MGW 15003
Kick Thine Own Self (M)
Brother Dave Gardner...RCA Victor LSP 2239
Knuckles Up (M)
Rusty Warren...Jubilee JLP 2029
Laughing Room (M)
Woody Woodbury...Stereodolles MW 2
Mort Sahl at the Hungry 1 (M)
Mort Sahl...Verve MGW 15012
My Name Is Jose Jimenez (M)
Bill Dana...Signatore SM 1013
Outside Shelley Berman (M)
Shelley Berman...Verve MGW 15007
Rejoice Dear Hearts (M)
Brother Dave Gardner...RCA Victor LPM 2083
Wonderful World of Jonathan Winters
Jonathan Winters...Verve MGW 15009
Woody Woodbury Looks at Love and Life
(M) Woody Woodbury...Stereodolles MW 1

BEST SELLING SHOW MUSIC LP'S

Linked Alphabetically

Bya Bye Birdie (M)
Original Cast...Columbia KOL 5510;
KOS 2025
Camelet (M)
Original Cast...Columbia KOL 5620;
KOS 2031
Fiorello (M)
Original Cast...Capitol WAO 1321;
SWAO 1321
Flewer Drum Song (M)
Original Cast...Columbia OL 5350;
OS 2009
Gypsy (M)
Original Cast...Columbia OL 5420;
OS 2017
Irma La Douce (M)
Original Cast...Columbia OL 5560;
OS 2029
Music Man (M)
Original Cast...Capitol WAO 990;
SWAO 990
My Fair Lady (M)
Original Cast...Columbia OL 5090;
OS 2015
The Sound of Music (M)
Original Cast...Columbia KOS 5450;
KOS 2020
South Pacific (M)
Original Cast...Columbia OL 4180
Tenderloin (M)
Original Cast...Capitol WAO 1492;
SWAO 1492
Unsinkable Molly Brown (M)
Original Cast...Capitol WAO 1509;
SWAO 1509
West Side Story (M)
Original Cast...Columbia OL 5230;
OS 2001
Wildcat (M)
Original Cast...RCA Victor LOC 1060

SHOW MUSIC LP'S

The Alamo (M)
Sound Track...Columbia CL 1558
Bon-Hur (M)
Renee Symphony Orchestra (Sovinal...)
M-G-M 1E1; 15E1

Can Can (M)
Sound Track...Capitol W1321; SW 1321
Caravel (M)
Sound Track...Capitol W 694
Sound Track...RCA Victor LOC 1058;
LSO 1058

6. Blues (M)
Elvis Presley...RCA Victor LPM 2256;
LSO 2256
Gigi (M)
Sound Track...M-G-M E 3641;
SE 3641 ST

King and I (M)
Sound Track...Capitol W 740; SW 740
Never on Sunday (M)
Sound Track...United Artists UAL 4070
Oklahoma (M)
Sound Track...Capitol WAO 595;
SWAO 595

Porgy and Bess (M)
Sound Track...Columbia OL 5410;
OS 2016

South Pacific (M)
Sound Track...RCA Victor LOC 1032;
LSO 1032

Student Prince (M)
Mario Lanza...RCA Victor LM 1837
Theme From The Apartment (M)
Sound Track...United Artists 3105

MUSIC FROM MUSICALS, FILMS AND TV

Ballads and Rhythms of Broadway (M)
Johnny Mathis...Columbia CL 117;
C25 803

Broadway in Rhythm (M)
Ray Conniff...Columbia CL 1252;
CS 8064

Camelet (Music From) (M)
Percy Faith...Columbia CL 1570;
CS 1870

Exodus (M)
Hollywood Studio Orchestra...
United Artists UAL 3123; UAS 6123

Film Encore, Vol. 1 (M)
Manhattan...London L 1700; PS 124

Film Encore, Vol. 2 (M)
Manhattan...London L 3117; PS 164

Great Motion Picture Themes (M)
Various Artists...United Artists UAL 3122; UAS 6122

ACTION

On the Charts

MONOPHONIC

This Week	Last Week	Title, Artist, Label and Number	Weeks on Charts
1	1	WONDERLAND BY NIGHT Betty Krumpholtz, Decca DL 4106	5
2	2	EXODUS Sound Track, RCA Victor LOC 1058	3
3	3	MUSIC FROM "EXODUS" AND OTHER GREAT THEMES Mentor, London L 3231	2
4	4	CAMELOT Original Cast, Columbia KOL 5620	2
5	5	LAST DATE Lawrence Welk, Dot DLP 3350	6
6	6	UNSHINKABLE MOLLY BROWN Original Cast, Capitol WAO 1321	6
7	7	BELOFONTE RETURNS TO CARNEGIE HALL Harry Belafonte, RCA Victor LOC 6007	5
8	10	BRAMHMS CONCERTO NO. 2 Sviatoslav Richter, Chicago Symphony Orch., London, RCA Victor LM 3646	6
9	8	THE ALAMO Sound Track, Columbia CL 1558	8
10	16	GREAT MOTION PICTURE THEMES Various Artists, United Artists UAL 3122	2
11	11	TEMPTATION Roger Williams, Kapp KL 1217	1
12	12	IRMA LA DOUCE Original Cast, Columbia OL 5560	9
13	13	CAMELOT (MUSIC FROM) Percy Faith Orch., Columbia CL 1570	4
14	14	MORE ITALIAN FAVORITES Connie Francis, M-G-M E 3871	5
15	20	WALK, DON'T RUN Ventures, Dot DLP 3303	5
16	—	CALCUTTA Lawrence Welk, Dot DLP 3359	1
17	—	WONDERLAND BY NIGHT Louis Prima, Dot DLP 3352	2
18	15	HIS HAND IN MINE Elvis Presley, RCA Victor LPM 2258	4
19	—	NEVER ON SUNDAY Sound Track, United Artists UAL 4070	1
20	18	THEME FROM "THE APARTMENT" Sound Track, United Artists 3105	4

LP'S by CATEGORY

 FOR WEEK ENDING
FEBRUARY 5

 Mr. Lucky (M-5)
Henry Mancini... RCA Victor LPM 2198
LSP 2198

 Music From Exodus and Other
Great Themes (M-5)
Manhattan... London, IL 3231; PS 224
Opera's Memories (M)
Manhattan... London, IL 3181

 Peter Gunn (M-5)
Henry Mancini... RCA Victor LPM 1956
LSP 1956
Theme From A Summer Place (M-5)
Billy Vaughn... Dot DLP 3276;
DLP 25276

BEST SELLING PERCUSSION, SOUND LP'S

 Listed Alphabetically
Bongos (M-5)
Los Adirondacks... Command RS 809;
RS 809 SD
Bongos, Flutes and Guitars (M-5)
Los Adirondacks... Command RS 812;
RS 812 SD
Persuasive Percussion, Vol. II (M-5)
Terry Snyder and the All Stars...

 Command RS 808; RS 808 SD
Perincent Percussion Cha, Cha (S)
Enoch Light... Command RS 814
Provocative Percussion, Vol. I (M-5)
Enoch Light and the Light Brigade...
Command RS 806; RS 806 SD
Provocative Percussion, Vol. II (M-5)
Enoch Light and the Light Brigade...
Command RS 810; RS 810 SD
Quiet Village (M-5)
Martin Denny... Liberty LRP 3122
Taboo (S)
Arthur Lyman... Hi Fi SR 806

BEST SELLING INSTRUMENTAL & MOOD LP'S

 Listed Alphabetically
Always (M)
Roger Williams... Kapp KL 1172
Blue Navel (M-5)
Billy Vaughn... Dot DLP 3165;
DLP 25165
Calcutta (M)
Lawrence Walk... Dot DLP 3359

 Concert in Rhythm, Vol. II (M)
Ray Conniff... Columbia CL 1415
Continental Encores (M-5)
Manhattan... London, IL 3095;
PS 147
Gems Forever (M-5)
Manhattan... London, IL 3032; PS 106
It's the Talk of the Town (M-5)
Ray Conniff... Columbia CL 1334;
CS 8143
Jazboos (S)
Percy Faith... Columbia CS 8292
Late Date (M-5)
Lawrence Walk... Dot DLP 3350;
DLP 25350

 Let's Dance Again (S)
David Carroll... Mercury MS 20470
Look for a Star (M-5)
Billy Vaughn... Dot DLP 3322;
DLP 25322
Music for Lovers Only (M)
Jackie Gleason Orch., Buddy Hackett...
New York (M-5) Mercury MS 352
Roger Williams... Kapp KL 1112;
KL 1112 S
The Other Cheat Atkins (M)
RCA Victor LPM 2175

 'S Wonderful (M)
Ray Conniff... Columbia CL 925
Sally Song Silvery Moon (M)
Billy Vaughn... Dot DLP 3100
Say Hi With Music (M-5)
Ray Conniff... Columbia CL 1490;
CS 8282

 Songs to Remember (M)
Manhattan... London, PS 193
Strangely Waltzes (M-5)
Manhattan... London, IL 685; PS 118
Temptation (M-5)
Roger Williams... Kapp KL 1217;
KL 1217 S
Theme From "The Soundswimmers" (M-5)
Billy Vaughn... Dot DLP 3349;
DLP 25349
Till (M-5)
Roger Williams... Kapp KL 1081;
KL 1081 S

 Wonderland by Night (M-5)
Bert Kaempfert... Decca DL 4105;
DL 7-4101
Wonderland by Night (M)
Louis Prima... Dot DLP 3352
Young at Heart (M-5)
Ray Conniff... Columbia CL 1481;
CS 8281

BEST SELLING JAZZ LP'S

 Listed Alphabetically
Bernstein Plays Brubeck, Brubeck Plays
Bernstein (M-5)
M. Y. Philharmonic, Dave Brubeck
Quartet/Leonard Bernstein...
Columbia CL 1466; CS 8257
But Not for Me (M)
Ahmed Jamal... Argo 628
Nine at Newport (M)
Rina Simone... Colpix CP 412
King Charles in Person (M)
Atlantic 8039
Pale Fountain's New Orleans (M-5)
Coral CR 57282; CR 7-57282
Genius of Ray Charles (M)
Atlantic 1312
Like Love (M)
Andre Previn... Columbia CL 1437
Time Out (M)
Dave Brubeck... Columbia CL 1397
White Sails (M-5)
George Shearing... Capitol T 1334;
ST 1334

BEST SELLING CLASSICAL & SEMI-CLASSICAL LP'S

 Listed Alphabetically
Arthur Fiedler Conducts a Boston
Pops Concert (Everything But the Beer) (M-5)
Boston Pops Orchestra (Fiedler)
RCA Victor LPM 6082; LSC 6082
Brahms: Piano Concerto No. 2 (M-5)
Sviatoslav Richter, Chicago O.S.
RCA Victor LPM 2466; LSC 2466

 Concerto Under the Stars (M-5)
Leonard Pennario... Capitol P-8326;
SP 8326
Gershwin: Rhapsody in Blue (M-5)
Leonard Bernstein... Columbia MS 5413;
MS 6091
Gershwin: Rhapsody in Blue (M-5)
Leonard Pennario... Capitol P-8343;
SP 8343
Grove: Grand Canyon Suite (M-5)
Morton Gould... RCA Victor LPM 2433;
LSC 2433
Grove: Grand Canyon Suite (M-5)
Philadelphia Orchestra (Ormandy)...
Columbia ML 5286; MS 6003

 Lanza Sings Caruso—Caruso Favorites
(M-5) Maria Lanza, Enrico Caruso...
RCA Victor LPM 2393; LSC 2393
Mozzart: Pictures at an Exhibition (M)
Philadelphia Orchestra (Ormandy)...
Columbia ML 4700
Puccini: Turandot (M-5)
Tobaldi, Nipper, Bjorling, Tozzi, Rome
Opera House Orchestra (Ormandy)...
RCA Victor LPM 6149; LSC 6149
Rachmaninoff: Piano Concerto No. 2 (M-5)
Artur Schnabel... RCA Victor LPM 2068; LSC 2068
Rachmaninoff: Concerto No. 3 (M-5)
Van Cliburn... RCA Victor LPM 2355;
LSC 2355

 Ravel: Bolero (M-5)
Morton Gould... RCA Victor LPM 2345;
LSC 2345
Resnais: Pines of Rome (S)
Phila. Orchestra (Ormandy)...
Columbia ML 6001
Rodeurs: Victory at Sea, Vol. I (M-5)
RCA Victor Symphony Orchestra (Ben-
nett)... RCA Victor LPM 2335; LSC 2335
Rodeurs: Victory at Sea, Vol. II (M-5)
RCA Victor Symphony Orchestra (Ben-
nett)... RCA Victor LPM 2226; LSC 2226
Schubert: Concerto in A Minor (M-5)
Van Cliburn... RCA Victor LPM 2455;
LSC 2455

 Sixty Years of Music America Loves Best,
Vol. I (M)
Various Artists... RCA Victor LPM 6074
Sixty Years of Music America Loves Best,
Vol. II (M)
Various Artists... RCA Victor LPM 6088
Tchaikovsky: 1812 Overture; Capriccio
Italian (M-5)
Minneapolis Symphony Orchestra
(Dorrell, Merynch MS 50054; SR 90054)
Tchaikovsky: 1812 Overture; Romeo and
(M-5) Morton Gould... RCA Victor LPM 2345; LSC 2345
Tchaikovsky: 1812 Overture; Romeo &
Juliet; Marche Slave (M)
Phila. Symphony Orchestra (Ormandy)
Columbia ML 4997
Tchaikovsky: Nutcracker Suite (M-5)
Boston Pops Orchestra (Fiedler)...
RCA Victor LPM 6083; LSC 6083
Tchaikovsky: Piano Concerto No. 1 (M-5)
Otello Bel Goodies (M)
Van Cliburn... RCA Victor LPM 2251;
LSC 2251

 Various Artists... RCA Victor LPM 6074
Sixty Years of Music America Loves Best,
Vol. II (M)
Various Artists... RCA Victor LPM 6088
Tchaikovsky: 1812 Overture; Capriccio
Italian (M-5)
Minneapolis Symphony Orchestra
(Dorrell, Merynch MS 50054; SR 90054)
Tchaikovsky: 1812 Overture; Romeo and
(M-5) Morton Gould... RCA Victor LPM 2345; LSC 2345
Tchaikovsky: 1812 Overture; Romeo &
Juliet; Marche Slave (M)
Phila. Symphony Orchestra (Ormandy)
Columbia ML 4997
Tchaikovsky: Nutcracker Suite (M-5)
Boston Pops Orchestra (Fiedler)...
RCA Victor LPM 6083; LSC 6083
Tchaikovsky: Piano Concerto No. 1 (M-5)
Otello Bel Goodies (M)
Van Cliburn... RCA Victor LPM 2251;
LSC 2251

BEST SELLING TEEN BEAT LP'S

 Listed Alphabetically
Encore (M)
Santo and Johnny... Canadian-American
CAIP 1002
Especially for You (M)
Duane Eddy... Jamie J 3006
Have Twangy Guitar, Will Travel (M)
Duane Eddy... Jamie J 3000
Million Dollars' Worth of Twang (M)
Duane Eddy... Jamie J 3014
Oldies But Goodies (M)
Assorted Artists, Original Sound 5001
Santo and Johnny (M)
Canadian-American CAIP 1001
Solid and Raunchy (M)
Bill Black's Combo... Hi HL 12003
Twang's the Thing (M)
Duane Eddy... Jamie J 3009
Twist (M)
Chubby Checker... Parkway P 7001
Walk, Don't Run (M)
The Ventures... Dolton BLP 2003

BEST SELLING MISCELLANEOUS LP'S

Listed Alphabetically

RHYTHM & BLUES

 Genius Hits the Road (M)
Ray Charles... ABC Paramount ABC 335

COUNTRY & WESTERN

 He'll Have to Go (M)
Jim Reeves... RCA Victor LPM 2223

RELIGIOUS, SACRED & SPIRITUAL

 His Hand in Mine (M)
Elvis Presley... RCA Victor LPM 2328
Hymns (M)
Tennessee Ernie Ford... Capitol T 756
The Lord's Prayer (M-5)
Mormon Tabernacle Choir...
Columbia ML 5386; MS 6068
Near the Cross (M)
Tennessee Ernie Ford... Capitol T 1005
Sing a Hymn With Me (M)
Tennessee Ernie Ford... Capitol TAO 1332
Spirituals (M)
Tennessee Ernie Ford... Capitol T 818

KIDDE

 Alice in Wonderland (M)
Cyril Ritchard... Riverside 1406
Huckleberry Hound (M)
Sound Track... Colpix CP 202

BEST SELLING LOW PRICE LP'S

(List Price: \$2.98 or less)

LOW PRICE POP

 Back Street Symphony (S)
101 Strings... Stereo Fidelity SF 1500
B. B. King (M)
B. B. King... Crown 5115
Concerto Under the Stars (S)
101 Strings... Stereo Fidelity SF 6700
East of Sea (S)
101 Strings... Stereo Fidelity SF 11200
Ebb Tide (M-5)
Frank Chabackfield... Richmond 20076;
S 30078

 Hawaii in Hi Fi (M)
Leo Addio... Camden CAL 510
John J. McCormack Sings Irish Songs (M)
John J. McCormack... Camden CAL 407
Music Man (S)
Various Artists... Lion SL 70091

 101 Strings Play the Blues (S)
101 Strings... Stereo Fidelity SF 5800
Opera Without Words (S)
101 Strings... Stereo Fidelity SF 8700
Perry Como Sings Just for You (M)
Perry Como... Camden 440

 101 Strings... Stereo Fidelity SF 10200
Silver Screen (S)
101 Strings... Stereo Fidelity SF 7000
Soul of Spain, Vol. I (S)
101 Strings... Stereo Fidelity SF 6600

 Soul of Spain, Vol. II (S)
101 Strings... Stereo Fidelity SF 9900
Symphony for Lovers (S)
101 Strings... Stereo Fidelity SF 4500
You Do Something to Me (M)
Mario Lanza... Camden 450

LOW PRICE SPECIALTY

 Good Housekeeping Reducing On
the Record (M)... Harmony 7143

ALBUMS

Nine Weeks or Less

19	THEME FROM "THE SOUNDWOMERS"	3
24	MORT SAIL AT THE HUNGRY I	3
9	DATE WITH THE EVERLY BROTHERS	7
25	TENDERLOIN	3
—	WILD CAT	1

STEREOPHONIC

This Week	Last Week	Title, Artist, Label and Number	Weeks on Charts
1	EXODUS	Sound Track, RCA Victor LSO 1058	3
2	MUSIC FROM "EXODUS" AND OTHER GREAT THEMES	Manhattan, London PS 224	8
3	WONDERLAND BY NIGHT	Bert Kaempfert, Decca DL 7-4101	4
4	CAMELOT	Original Cast, Columbia KOS 2031	1
5	LAST DATE	Lawrence Walk, Dot DLP 25350	7
6	BRAHMS CONCERTO NO. 2	Sviatoslav Richter, Chicago Symphony Orch./Leinhardt, RCA Victor LSC 2466	8
7	GREAT MOTION PICTURE THEMES	Various Artists, United Artists UAS 6122	2
14	SATURDAY NIGHT SING ALONG WITH MITCH	Mitch Miller, Columbia CS 8231	8
8	UNSHINKABLE MOLLY BROWN	Original Cast, Capitol SWAO 1509	3
10	BEAUFONTE RETURNS TO CARNEGIE HALL	Henry Beaufonte, RCA Victor LSO 6007	6
11	MORE ITALIAN FAVORITES	Comie Franca MGM SE 3671	4
12	THEME FROM "THE SOUNDWOMERS"	Billy Vaughn, Dot DLP 25349	7
15	BERNSTEIN PLAYS BRUBECK, BRUBECK PLAYS BERNSTEIN	N. Y. Philharmonic, Dave Brubeck Quartet/Leonard Bernstein, Columbia CS 8257	7
—	ITALIAN FAVORITES	Comie Franca, MGM SE 3791	3
18	UNFORGETTABLE	Dinah Washington, Mercury SR 6023	2



A cartoon illustration of a man with a mustache and a striped shirt, standing on a wooden ladder against a brick wall. He is holding a large rectangular sign with both hands. The sign has the text 'HELD OVER FOR FEBRUARY BY POPULAR DEMAND AND CLASSICAL TOO!' written on it. The man is looking up at the sign with a slight smile.

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by
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THE pick of the new releases: SPOTLIGHT WINNERS OF THE WEEK

Strongest sales potential of all albums reviewed this week.

Pop

MAKE WAY



The Kingston Trio, Capitol T 1474—More of the familiar Kingston readings of folk-based songs, most or originally by members of the group, that have made them consistent chart winners. There are even dozen selections, including such titles as "Hangman," "Speckled Roan," "Blue Eyed Gal" and "Blow the Candle Out." It's powerful music and chandise which should soon make its weight felt at counters. Deejays will find some worthwhile tracks for programming, too.

MORE MUSIC FROM BEN-HUR



Miklos Rozsa, MGM E 3900—The first album of "Ben-Hur" material, containing music written by Rozsa for the more spectacular scenes of the motion picture, has been a stand-out seller since its release. This newest packaging, containing additional colorful moments of the musical score of two and a half hours, can do equally well at counters. By having both sets, the listener has a fair cross section of the extensive score. Programmers, too, may find various spinnable segments here.

Jazz

THE BALLAD ARTISTRY OF MILT JACKSON



Orchestra (Quincy Jones), Atlantic 1342—It is unusual these days for Milt Jackson to make an album on his own and his many fans who know him only from the Modern Jazz quartet, will treasure this set. It features the vibist as soloist with a large orchestra conducted by Quincy Jones, and with arrangements by Quincy and Jimmy Jones. Jackson performs his nuances in warm, romantic fashion, and yet they all swing neatly and smoothly at the end of the tunes include "Nuages," "Making Whoopee" and "The Midnight Sun Will Never Set."

COLTRANE JAZZ



John Coltrane, Atlantic 1354—Coltrane, who has been garnering much critical praise for his unorthodox rambling improvisations recently comes with a rather typical set here. His material is unusual, his tempos varied enough to sustain interest, and his rhythm section sure and swinging. The tenor sax star always gets plays from modern jazz jocks, and his "Little Old Lady," and eerie "Harmonique" should grab even more.

TIN ROOF BLUES, VOLUME 2



New Orleans Rhythm Kings, Riverside RLP 146—This disk, with its slight surface noises, will be dear to the hearts of traditional jazzophiles. The sides date back to 1922 and were cut in the Genett studios. Riverside remastered them in 1960, thus performing a service to all scholars interested in this group, which stands as a link between New Orleans and Chicago jazz. The sides include "Eccentric," "Farewell Blues," "Tin Roof Blues," "Oriental," "Mad" and "Panama." The notes—in the Riverside tradition—are exceptionally informative and include a listing of personnel on each of the sides.

Latin American

RIDES, RAPES AND RESCUES



Hangnails Hennessey and Wincy Brubeck, Liberty LST 7185. (Stereo & Monaural)—Here's a solid sales item for silent movie historians. The eye-catching title is also the title of a silent film pictorial history book and a documentary motion picture, thereby giving package added sales appeal. Bright, infectious nickelodeon-type piano work illustrates some funny liner note synopses. Lindley Armstrong—billed as host—is actually Spike (Lindley Armstrong) Jones.

Specialty

THE GIANTS OF FLAMENCO



Montoya and Sabicas, ABC-Paramount ABC 357—Here's a sock package for flamenco guitar fans—featuring two of the greatest flamenco guitarists in the world—Carlos Montoya and Sabicas. Each man is spotlighted on five hands. Exciting, artful work with solid commercial appeal.

POP LP'S

POPULAR ★★★★★

★★★★ HAWAII WITH A BONGO

REAR
Leroy Holmes—His Orchestra and Chorus
MGM E 3974—A swinging beat and touches of jazz improvisation by what Phil Kessel kept the Hawaiian set moving. The best variety in bongo fashion and the most of the orchestra sound wonderfully works out the melodies. The set is a very nicely planned moving along from track to track in unbroken fashion. Among the Hawaiian ensemble presented are "Hawaiian War Chant," "Song of the Islands," "Moon of Manarua."

★★★★ GEORGE CATES' POLYNESIAN PERCUSSION
Dul DLP 358—Another in the "Lawrence Welk Presents" series, this crisply recorded

LP presents arranged Calor' version of a number of more or less standard Hawaiian tunes and a surprise of two. The music is played by a percussion ensemble of native and standard instruments, with steel gong, maracas, bongo, etc., supplying the melodies.

★★★★ ADVENTURES IN PARADISE
Various Artists, ABC-Paramount ABC 358 (Stereo & Monaural)—The second in the first volume of "Adventures in Paradise" presents a different group of artists. Shagora Afrida Apaka and Angel Epifanio and the Islanders, Roy Smith and Taronius and his Tablains are the instrumental groups. The tunes, with the exception of "Up Remained in Monterey," all draw on the South Seas for inspiration. "Sweet Lullaby" is the only one of the standards included.

(Continued on page 64)

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It's Only Made Believe • Down To The River • Dreamin' Lover • You're So Fine
I Love My Baby • I Beg Your Pardon

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HONOR ROLL OF HITS

TRADE MARK REG.

FOR WEEK ENDING FEBRUARY 5

The Honor Roll of Hits comprises the nation's top tunes according to record sales and disk jockey performances as determined by Billboard Music Week's weekly nationwide surveys.

This Week	Last Week	Title	Composer-Publisher	Weeks on Chart
1	2	EXODUS THE EXODUS SONG (This Land Is Mine)	By Gold-Pat Boone—Published by Chappell (ASCAP)	9
2	3	CALCUTTA	By Gaze-Brudke—Published by Pincus-Symphony House (ASCAP)	5
3	5	(WILL YOU LOVE ME) TOMORROW	By Carol Kink-Jerry Goffman—Published by Aldon (BMI)	7
4	1	WONDERLAND BY NIGHT	By Kramper—Published by Brunswick (BMI)	10
5	4	ARE YOU LONESOME TONIGHT	By Roy Turk-Lou Handman—Published by Bourne-Cornwell (ASCAP)	11
6	7	ANGEL BABY	By Rose Hamilton—Published by Figure (BMI)	7
7	8	SHOP AROUND	By Gerry Robinson—Published by Johnson (BMI)	5
8	10	CALENDAR GIRL	By Greenfield-Sedaka—Published by Aldon (BMI)	4
9	9	RUBBER BALL	By A. Schroeder-A. Orlowski—Published by Arch (ASCAP)	8
10	6	LAST DATE... MY LAST DATE (WITH YOU)	By Floyd Cramer—Published by Acuff-Rose (BMI) By Skeeter Davis, Boulevard Royal, Floyd Cramer—Published by Acuff-Rose (BMI)	14
11	11	WORTH TO ALASKA	By Phil Motts and Ramsey Kearney—Published by Cadwode (BMI)	14
12	17	EMOTIONS	By M. Tilton and Ramsey Kearney—Published by Cadwode (BMI)	3
13	12	CORINNA, CORINNA	By Pariah-Chapman-Williams—Published by Mills (ASCAP)	7
14	14	A THOUSAND STARS	By Pearson—Published by Hayden (BMI)	13
15	14	SAILOR (YOUR HOME IS IN THE SEA)	By Schaerbaum-Buch—Published by Garland Music (ASCAP)	11
16	15	ONCE IN A WHILE	By Green and Edwards—Published by Miller (ASCAP)	3
17	19	WINGS OF A DOVE	By Bob Ferguson—Published by B. G. Music (BMI)	5
18	23	I COUNT THE TEARS	By Pomon and Shuman—Published by Bremer (BMI)	3
19	16	YOU'RE SIXTEEN	By Sherman-Sherman—Published by Blue Grass (BMI)	10
20	24	MY EMPTI ARMS	By Al Kahn-Hank Husters—Published by Merimac (BMI)	2
21	21	THEME FROM THE APARTMENT	By Charles Williams—Published by Mills (ASCAP)	22
22	22	BABY O' BABY	By Johnson-Bostangi-Coleman—Published by Figure Music (BMI)	5
23	23	THERE SHE GOES	By E. Miller-D. Haddock-W. S. Stern—Published by Four Star (BMI)	1
24	24	THERE'S A MOON OUT TONIGHT	By Brian-Lectra-Gentile—Published by Rob-Arm (BMI)	1
25	25	PEPE	By D. Landano-D. Witstani—Published by Shapiro-Bernstein (ASCAP)	2
26	26	HOOCHIE COOCHIE COO	By Billy Miles-Hank Ballard—Published by Motrice (BMI)	2
27	20	HE WILL BREAK YOUR HEART	By Butler, Mayfield and Carter—Published by Concord (BMI)	12
28	28	PONY TIME	By D. Corcoran, Berry—Published by A. & M. (BMI)	1
29	29	ALL IN MY MIND	By Brown—Published by Figure (BMI)	1
30	30	WHERE THE BOYS ARE	By Greenfield-Sedaka—Published by Aldon (BMI)	1

WARNING:—The title "HONOR ROLL OF HITS" is a registered trademark and the listing of the hits has been compiled by Billboard Music Week. Use of either may not be made without the written consent. Requests for such consent should be submitted in writing to the publishers of Billboard Music Week at 1564 Broadway, New York 36, N. Y.

RECORDING AVAILABLE

(List Selling Record Available in Bulk Face)

1. EXODUS—Pat Boone, Dot 16176; Ference and Telcher, United Artists 274; Montavious, London 1953; Mediation Settings, Mediation 662.	2. CALCUTTA—Warner Muller, Dot 31189; Four Tops, Cap 4590; Yve Terriall, London 1965; Valiana, CDE 4191; Lawrence Webb, Dot 16161.	3. (WILL YOU LOVE ME) TOMORROW—Shirley, Decca 1211.	4. WONDERLAND BY NIGHT—Asha Bryan, Carlton 571; Bert Kramper, Dot 3144; Louie Prima, Dot 16151.	5. ARE YOU LONESOME TONIGHT—Al Johnson, Dot 37043; Jay F. Morgan, MGM 12752; Eddy Frenkel, Jay 7816.	6. ANGEL BABY—Charles Brown, King 5439; Rustie and the Originals, Highland 540; Sandra Tom, Impact 4.	7. SHOP AROUND—Mitsuki, Tami 5307.	8. CALENDAR GIRL—Nail Sedaka, Vee 7429.	9. RUBBER BALL—Bobby Vee, Liberty 5527.	10. LAST DATE—Floyd Cramer, Vee 7751; Skeeter Davis, Vee 7851; Joan Jenson, MGM 12743; Dick Lory, Chart 5579; Lawrence Webb, Dot 16145.	11. WORTH TO ALASKA—Johnny Horton, Dot 41781.	12. EMOTIONS—Brenda Lee, Dot 31192; Don Reno/Rex Smiley, King 5439.	13. CORINNA, CORINNA—Barry Pearson, Decca 2062.	14. A THOUSAND STARS—Kathy Young and the Innocents, Indigo 108.	15. SAILOR (YOUR HOME IS IN THE SEA)—By Schaerbaum-Buch—Published by Garland Music (ASCAP).	16. ONCE IN A WHILE—Chilton, Tami 444; Sensational, Cadence 306.	17. WINGS OF A DOVE—Paula Abdul, Cap 4404; Kitty Wells, Dot 16167.	18. I COUNT THE TEARS—DeWitt, Atlantic 2887.	19. YOU'RE SIXTEEN—Johnny Burnett, Liberty 5528.	20. MY EMPTI ARMS—Jackie Wilson, Mercury 8238.	21. THEME FROM THE APARTMENT—Ference and Telcher, United Artists 231; Jack Lemmon, Epic 9399.	22. BABY O' BABY—Shirley, Decca 161.	23. THERE SHE GOES—Paty Cline, Dot 31128; Linda Lee, States 146; Jerry Wallack, Chiffon 5908.	24. THERE'S A MOON OUT TONIGHT—NIGHT—Pat Boone, Dot 16176; Caprio, Old Town 1944.	25. PEPE—Ronnie Aldrich, London 1915; Les Baxter, Old & Choice, Cap 4409; Duane Eddy, June 1973; Shirley Jones, Capitol 980; Stu Phillips, Capitol 174; Jack Pines, Dot 31184.	26. HOOCHIE COOCHIE COO—Hank Ballard and the Midnighters, King 5438.	27. HE WILL BREAK YOUR HEART—Jerry Butler, Vee Jay 354.	28. PONY TIME—Chubby Checker, Parkway 418.	29. ALL IN MY MIND—Tina Turner, Capitol 7027; Maxine Brown, Nones 182; Linda Hopkins, Brunswick 5482; Bobby Marchan, Dot 16176; Dakota State, Cap 4512.	30. WHERE THE BOYS ARE—Carmine French, MGM 13971.
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Reviews and Ratings of New Albums

Continued from page 64

in performances of baleros and baguette. Played in sparkling fashion by the Carlos Trillo trio, tunes include "Beine Mañito," "Eternita," and "Eternita." A solid set for dancers, and for those who enjoy Latin music.

LATIN AMERICAN ★★

★ ★ CHIA CHIA FIESTA
Chia Chia Rhythm Boys, Fiesta LP 1286
—Piano and rhythm with typical Latin precision are heard in this double setting of chia chia and merengue material. There are 12 tunes in all, well calculated to encourage dancing feet. Good sound.

CHILDREN'S ★★

★ ★ DO-RE-MI-FA-SOL-
The Sing Along Children's Chorus, King KS 3234 (Stereo & Monaural)—This is the second Children's sing-along album issued by the label and it's a winner good one for the 4 to 10 set. The Children's chorus, composed of members from 9 to 14, sings in bright, happy performances of "Stay Bay," "Baa," "Pony-Go-Go," "Daisy Daisy," and other tunes that kids know and love to sing. Strong was there for children.

SOUND ★★

★ ★ THE TWILIGHT ZONE
Marty Manning and His Orchestra, Columbia CL 1586—This is a most unusual album featuring electric and acoustic instruments. Although many of the tunes are familiar, like "Fascination" and "The Moon Is Low," the instruments are not including the Meritones, the Ondolite, the Japans, the Japans, and dozens of percussion instruments. All in all they contribute to an interesting stereo and hi-fi ear and one that can also be listened to on the radio. Marty Manning did the arrangements, and they are certainly out of the world.

HARMONICA HOLIDAY

Richard Rayson and His Orchestra, Mercury MP 602 (Stereo & Monaural)—Eight harmonica, violin, cello, accordion, rhythm and vocal tunes are included in this high flying stereo set. The tunes are mostly original and the sound is dominant in each speaker. There is a play between them as well as solo work. Material is unusual, consisting of such tunes as "Parade of the Wooden Soldiers," "Colonel Bogey March," "Dixie Eyes," "Horn of Plenty" and "Jenny Bop." Most of the tunes have original and novel lyrics. Set is nicely packaged with gold-folied liner that explains instrument arrangements and how to get the most from the music.

VIVA CUGAT

Xavier Cugat and his Orchestra, Mercury MP 602 (Stereo & Monaural)—The later score of the Xavier Cugat set has got an all-out stereo presentation. The tunes, for the most part, are familiar Latin melodies done in samba, rumba and cha-cha style. The stereo conception adds new and attractive touches. Included are "Pony-Go-Go," "Baa," "Daisy Daisy," and "Fascination." Set is attractively packaged with gold-folied liner that explains instrument arrangements and how to get the most from the music.

LIMITED SALES POTENTIAL

POPULAR

THE MAYFAIR STRINGS
KING 3025.

JAZZ

MR. HAWKINS AT THE PIANO
The Wendell Hawkins Trio, King 715

SACRED

WINSTON SHELTON
"New Sound" Comes Again — Mon
Kings When? Best, DIXIE 91
THE GOSPEL LIGHT TWO SINGERS
Waiting for Him (Lead)
I Got My Heavenly Home, FRIENDLY
JAMES PADGETT AND THE GOSPEL
BROTHERS
Gonna Rock on the Ocean Waves, 1
I Have the Lord, HAP 1008.

LATIN AMERICAN

MY BELLA DAMA
Juan Brown Tunes, Orion LPE 3035
(Stereo & Monaural).

MILLS PREPS ST. PAT PUSH

NEW YORK—Mills Music kicked off its annual St. Patrick's Day push with the signing of two Dublin songwriters, Thomas Whelan and Pat King. Their waltz, "Erin's Green Shore," has been recorded by Irish balladeer Willie Brady on Avco.

The pubber is also pitching its Shamrock activities to tie in with the Irish International Airlines, the Irish Tourist Board and the St. Patrick's Day Parade and celebration committees.

Leiber & Stoller

Continued from page 2

know-how. Leiber and Stoller have no, only taught artists and their commercial knowledge to Atlantic and other labels over the years but also have received many of the songs themselves for the dates. Now they are offering their own works with the works of new writers, plus new artists and plus their own work.

Leiber and Stoller told Billboard Music Week that they have no intention of starting their own record label, but they feel that there are plenty of channels available, through already established story-distributing set-ups, for market. They feel the need is for product.

The Leiber-Stoller office in New York's Brill Building will start operations about the middle of February.

BMI's Black Tie

Continued from page 2

board of directors, Sydney M. Kaye, and BMI's Vice-President, Bob Burton. Burton made the award speeches, aided by colorful slide projections showing the winners.

Publisher Wesley Rose of Acuff-Rose topped all publishers with eight awards, and clefters Paul Anka, Doc Pomus and Mort Shuman, and Howard Greenfield, publisher of the score through Sunbeam Music. (See Awards in special BMI section.)

A special award was presented to Jerry Beck and Sheldon Harner, writers of the score of "Floreto" and to Tommy and Mimi, publisher of the score through Sunbeam Music. (See Awards in special BMI section.)

Expected Talk

Continued from page 2

and they expected this to continue (Billboard Music Week, January 23).

Platter manager Buck Ram, however, took sharp issue with the label's comments last week and squashed any hopes for a reconciliation between the parties. Ram declared that "anybody at Mercury ever picked songs or designated who is to sing each part for the Platters."

Ram pointed out that he (Ram) had "always picked songs, designated lead voice, picked keys and put sketch arrangements on tape by the Platters themselves. I don't turn to an arranger... that, numerous arrangers had been used, of whom Mercury's a. & r. head had been one."

CHILDREN'S

SOMEONE ANYTIME
Somebody Loves You, WASHINGTON WC 303.

INTERNATIONAL

WALTZES
Linda Larkin Orchestra, Kudu's
International Ensemble, Wencolac
Ensemble, BRUNG BR 5044.

Hey
did you
hear **MERV
GRIFFIN**
signed with
**Carlton
Records**

Yeah
and
he's got
a
SMASHEROO
but
you
can
bet
it'll
be



BANKED IN BOSTON

with SID BASS orchestra and chorus/Carlton 540

FOR WEEK
ENDING FEBRUARY 5BILLBOARD
MUSIC WEEK

HOT 100

THIS WEEK	ONE WEEK AGO	TWO WEEKS AGO	THREE WEEKS AGO	STAR PERFORMERS showed the greatest upward progress on last 100 this week. Indicates that 45 r.p.m. stereo single version is available.	Indicates that 33 1/3 r.p.m. stereo single version is available.	TITLE	Artist, Company	Record No.	WEEKS ON CHART	STEREO
1	4	4	5	(WILL YOU LOVE ME) TOMORROW...	11		Shirley, Scepter 1211			
2	3	5	13	CALCUTTA	8		Lawrence Wells, Dot 16161			
3	2	3	3	EXODUS	12		Fernando and Teicher, United Artists 274			
4	1	1	1	WONDERLAND BY NIGHT	12		Bert Kaempfert, Decca 21441			
5	7	12	19	SHOP AROUND	8		Mitchell, Tamla 54834			
6	5	6	7	ANGEL BABY	8		Route and the Originals, Highland 1811			
7	8	14	23	CALENDAR GIRL	7		Nat Susskin, RCA Victor 7529			
8	13	26	48	EMOTIONS	5		Brenda Lee, Decca 21199			
9	9	7	6	RUBBER BALL	10		Bobby Vee, Liberty 26287			
10	6	2	2	ARE YOU LONESOME TONIGHT...	12		Elvis Presley, RCA Victor 7916			
11	10	9	9	CORINNA, CORINNA	11		Ray Peterson, Decca 2062			
12	14	25	41	ONCE IN A WHILE	14		Chinua, Tag 444			
13	12	10	8	NORTH TO ALASKA	20		Johnny Horton, Columbia 47181			
14	11	8	4	LAST DATE	17		Floyd Cramer, RCA Victor 7778			
15	17	29	60	MY EIGHTY ARMS	4		Jackie Wilson, Brunswick 9788			
16	16	23	20	WINGS OF A DOVE	10		Fotis Halkis, Capitol 4964			
17	22	24	30	I COUNT THE TEARS	7		Drivers, Atlantic 2687			
18	15	11	11	A THOUSAND STARS	15		Kathy Young and the Innocents, Indigo 106			
19	18	16	16	SAILOR (YOUR HOME IS IN THE SEA)	15		Lalla, Kapp 349			
20	29	38	42	PEPE	7		Deane Edgar, Jamie 3179			
21	36	67	73	THERE'S A MOON OUT TONIGHT...	5		Caprice, Old Town 1894			
22	34	48	81	WHEELS	4		Strick & Jones, Warner 465			
23	30	35	43	HOOCHIE COOCHIE COO	9		Mark Ballard and the Midpipers, King 5439			
24	20	13	10	YOU'RE SIXTEEN	14		Johnny Burnette, Liberty 95268			
25	32	39	57	C'EST SI BON	5		Conway Twitty, MGM 13849			
26	41	42	40	THERE SHE GOES	6		Jerry Wallace, Challenge 99068			
27	21	18	14	HE WILL BREAK YOUR HEART...	14		Jerry Butler, Vee Jay 354			
28	19	15	15	WONDERLAND BY NIGHT	12		Louis Prima, Dot 16211			
29	24	21	22	BABY, O' BABY	7		Shale, Johnson 184			
30	42	90	—	WHERE THE BOYS ARE	3		Combs Francis, MGM 12871			
31	49	—	—	PONY TIME	2		Chubby Checker, Parkway 818			
32	27	20	18	WONDERLAND BY NIGHT	9		Avila Brent, Carlton 327			
33	47	54	66	ALL IN MY MIND	5		Monter Brown, Neumar 183			

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34	45	59	72	SPANISH HARLEM	5		Ben E. King, Atco 6185			
35	55	77	96	BABY SITIN' BOOGIE	4		Bernie Clifford, Columbia 41879			
36	25	31	36	LOVEY DOVEY	7		Buddy Knox, Liberty 95298			
37	31	41	53	EXODUS	11		Mountain, London 1962			
38	33	27	25	YOU ARE THE ONLY ONE	6		Ricky Nelson, Imperial 5767			
39	35	40	44	MAGNIFICENT SEVEN	9		Al Collins, United Artists 341			
40	50	79	87	IF I DIDN'T CARE	4		Flatties, Mercury 17148			
41	51	60	67	DON'T BELIEVE HIM, DONNA	5		Lonny Hill, Scepter 1213			
42	53	—	—	GOOD TIME BABY	2		Bobby Rydell, Cameo 186			
43	—	—	—	I'M LEARNING ABOUT LOVE	1		Brenda Lee, Decca 21199			
44	60	—	—	TEAR OF THE YEAR	2		Jackie Wilson, Brunswick 2681			
45	44	52	63	UTOPIA	7		Frank Clark, Crusade 1820			
46	67	89	—	THE STORY OF MY LOVE	3		Paul Anka, ABC-Paramount 18148			
47	68	—	—	DEDICATED TO THE ONE I LOVE	2		Shirley, Scepter 1213			
48	37	17	12	MANY TEARS AGO	13		Combs Francis, MGM 12864			
49	64	75	—	AT LAST	3		Ella James, Argo 8380			
50	56	73	88	WHAT AM I GONNA DO	4		Jimmy Clanton, Ace 687			
51	66	72	—	NO ONE	3		Combs Francis, MGM 12871			
52	78	—	—	WHAT A PRICE	2		Fats Domino, Imperial 5713			
53	57	61	70	ANGEL ON MY SHOULDER	6		Bobby Flax, Vee Jay 6891			
54	61	69	75	FIRST TASTE OF LOVE	5		Ben E. King, Atco 6186			
55	58	67	74	YES, I'M LONESOME TONIGHT	5		Thelma Carpenter, Coral 42441			
56	65	91	98	THE MUSKRAT RAMBLE	4		Strick & Jones, Warner 466			
57	62	70	80	LOST LOVE	4		H. B. Barnum, Eido 111			
58	48	43	37	DOLL HOUSE	10		Donnie Brooks, Ego 2638			
59	83	—	—	AIN'T THAT JUST LIKE A WOMAN...	2		Fats Domino, Imperial 5713			
60	63	74	78	YES, I'M LONESOME TONIGHT	5		Dottie Stevens, Dot 16167			
61	59	44	35	STAY	18		Maurice Williams and the Zodiacs, Herald 851			
62	—	—	—	YOU CAN HAVE HER	1		Ray Hamilton, Ego 2634			
63	85	95	—	THEM THAT GOT	3		Ray Charles, ABC-Paramount 16141			
64	73	76	71	WHAT WOULD I DO	5		Mickey and Sylvia, RCA Victor 7811			
65	23	19	17	LONELY TEENAGER	16		Dion, Laurie 3870			
66	69	81	82	AGE FOR LOVE	7		Jimmy Charles, Penn 1063			
67	—	—	—	EDONY EYES	1		Erley Brothers, Warner Bros. 2199			

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68	81	84	92	GHOST RIDERS IN THE SKY	5		Ramonda, Amy 813			
69	79	—	—	LEAVE MY KITTEN ALONE	2		Little Willie John, King 5451			
70	26	34	45	MY LAST DATE (WITH YOU)	8		Maestro Dada, RCA Victor 7823			
71	74	92	95	JIMMY'S GIRL	4		Johnny Tillotson, Cadence 1291			
72	—	—	—	DON'T WORRY (LIKE ALL THE OTHER TIMES)	1		Mary Robbins, Columbia 41922			
73	93	—	—	RAM-BUNK-SHUSH	2		Ventures, Dolbe 32			
74	40	22	21	BLUE TANGO	10		Bill Black's Combo, Hi 2027			
75	39	28	34	GEE WHIZ	11		Innocents, Indigo 111			
76	46	30	27	I'M HURTIN'	8		Ray Charles, Monument 433			
77	—	—	—	(I WANNA) LOVE MY LIFE AWAY	1		Gene Pitney, Mauder 1061			
78	—	—	—	CLOSE TOGETHER	1		Jimmy Reed, Vee Jay 373			
79	77	83	—	SOUND-OFF	3		Time Turner, Jamie 1174			
80	84	99	—	WHEN I FALL IN LOVE	3		Eino Joutsen, King 5424			
81	66	56	—	CHERRY PINK AND AMBER BLOSSOM WHITE	5		Jerry Ward's Harmonettes, Columbia 41816			
82	90	—	—	EXODUS SONG (THIS LAND IS MINE)	2		Pat Boone, Dot 16176			
83	94	—	—	APACHE	2		Jorge Argueta, Atco 6184			
84	82	50	—	DANCE BY THE LIGHT OF THE MOON...	8		Olympics, Argo 2620			
85	88	—	—	DEDICATED TO THE ONE I LOVE	2		The Swingles, King 5453			
86	—	—	—	LEAVE MY KITTEN ALONE	1		Johnny Preston, Mercury 17161			
87	87	—	—	PONY TIME	2		Don Corley and the Goodtimes, Arnold 1062			
88	38	45	55	MY LAST DATE (WITH YOU)	7		Joel Grey, MGM 12923			
89	86	100	—	I REMEMBER	3		Maurice Williams and the Zodiacs, Herald 851			
90	98	—	—	GIMME BELL	2		Paul Dio, Penn 2180			
91	80	85	91	SUGAR BEE	5		Carl T. Thomas, Atlantic 2086			
92	72	86	94	CHILLS AND FEVER	4		Ray Charles, Goldbird 1186			
93	92	—	—	TROUBLE IN MIND	1		Nina Simone, Capitol 173			
94	28	32	29	MY GIRL JOSEPHINE	12		Fats Domino, Imperial 5704			
95	100	—	—	CHARLENA	1		Ray Charles, J & C 116			
96	—	—	—	GEE WHIZ (LOOK AT HIS EYES)	1		Chubby Checker, Atlantic 2086			
97	82	87	—	FLAMINGO EXPRESS	1		Ray Charles, Goldbird 1186			
98	—	—	—	HONKY TONK, PART II	1		Ray Charles, King 5444			
99	—	—	—	BYE, BYE, BABY	1		Mary Wells, Motown 1083			
100	—	—	—	WAIT A MINUTE	1		Combs, Atco 6186			

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SONOCRAFT

German Juke Box Ops Want Lower Disk Tabs

Continued from page 1

centrated in the classical field. Statistics of 1960 sales show the surge of classical music — and the stagnation of pop.

So pronounced and deep-seated is this trend that more and more juke box operators are inclining toward classical programming. No real long-hair platters, but more meaty matter taken from the classics and semi-classics.

Swing Treatment

German operators with durable memories are clinging back to the swing treatment given Bach, Tschakovsky and other music immortals by pop publishers a decade or so back.

German operators are pondering this problem and that of stereo as they peer into the programming path for 1961. Their gazing and guessing is glued to 1960 disk sales statistics, which are revealing, indeed, as to the state of the German music industry.

Despite skeptics' cries that German sales are slumping, the statistics suggest the contrary. Production increased in 1960 to an estimated 56 million records, compared with 53.3 million for 1959 and 57.7 million for 1958. Disk output thus climbed about 5 per cent last year.

Titles Up (L) Production jumped from 58.2 million in 1959 to 69.4 million in 1960, the trend being to pack more titles per platter.

Sales in 1960 hit DM 400 million, around \$100 million) for the first time ever.

But the big news in 1961 was this: the gains were concentrated in the classics and semi-classics; pop platters hardly clung to 1959 sales. By the year end, 1960 was the year the classical music trend took firm hold. The LP platter paced the sales surge.

Two records made record progress in 1960. The Germans are calling 1960 the year of the stereo breakthrough. Stereo sales doubled last year over 1959, and production of stereo photographs increased 5 per cent.

In the last half of 1960 the trend turned definitely to the 33 record. Until then the Germans have been surprisingly indifferent to the speed factor, buying 33's, 45's and even 78's more or less indiscriminately.

Trend Toward 33 However, the trend now is to the 33, not necessarily because of fidelity or quality generally but for the simple reason that the Germans are rebelling at last against the jumble of speeds — technological anarchy offensive to the German love of order and efficiency.

It is likely that 1961 will be an even bigger year for the German disk and photograph trade than was 1960. For television — in Germany — it is in sad shape for the moment. Television's troubles spell opportunity for the music makers, including the juke box operators.

In Germany, TV, because of the war and aftermath, got a late start. The Germans never had more than one channel, and the industry, meaning primarily the set makers, made the mistake of thinking — and producing sets — in terms of a single channel.

Last year, Chancellor Adenauer, worried about his campaign this year for re-election, decided to install a second TV channel. The Chancellor's channel, the so-called "second program," will not be operated by a private company nationwide,

with the government co-operating with the private company.

More explicitly, the government would supply technical facilities and the private company would sell advertising and assume responsibility for programming. It was understood, of course, that in return for his solicitude the Chancellor would receive full campaign exposure over the new TV net.

But Adenauer's political foes jumped all over the "second program" scheme, which landed before the Supreme Court at Karlsruhe. The Court shunted the case into the deep freeze until after the election.

It developed, that through a fantastic technical error, present German TV sets can only receive a single channel. To receive Adenauer's "second program" or anybody else's additional channels, present set owners must have their sets adapted (at a cost of \$35 per set) and rig special antennae.

It is promised that the new sets will have multi-channel reception, but the buyers are sulking pending the de-freezing of the Adenauer "second program" project.

It will take a year or more until German TV convalesces, and in the meantime the disk trade hasn't had it so good since emergence of the Big Eye.

Who German juke box operators who have thrived because they are resourceful, view the present as the right time to have it out with the disk makers about pricing structure.

Amoeba-Like Groups

Continued from page 3

Flames. Now, Brown is on his own, too, and the Flames have evaporated from the scene.

One of the most confusing amoeba-type developments in memory was the case of the Pittsburgh group known as the Del Vikings several years ago. At one time, there were various Del Vikings reeling simultaneously for both Dot and Mercury. Who some of the boys entered the Armed Forces, substitutes were brought in and a whole confusing situation arose.

Who's on First?

In another case, a hassle developed over a group known as the Cadillac on Jubilee. The group had several hits and then broke up. Sometime later a couple of members of the old group joined with several new men to form a new group, taking the old name. Meanwhile, other members of the original group also got together and called themselves the Original Cadillacs. His were not forthcoming for either group at the time, so this did not prove to be a bad scene.

In any event, some traders have voiced the hope that groups will go back to harmony, and avoid lead singers, which may make the splintering or amoeba reproduction process less likely to occur.

Mechura Building In South Houston

HOUSTON — Dan J. Mechura, producer of the Altkar and Kool labels, has under construction in South Houston a new building to house studios for the two labels. Studios will be equipped to record both monoaural and stereo, Mechura says. Mechura has produced country music on the Altkar label the last eight years and plans soon to expand into other categories. Plans are to enter the EP and LP markets at the same time.

BILLBOARD MUSIC WEEK HOT C & W SIDES

FOR WEEK ENDING FEBRUARY 5

THIS WEEK	ONE WEEK AGO	TWO WEEKS AGO	THREE WEEKS AGO	TITLE, Artist, Company, Record No.	WEEKS ON CHART
1	1	1	1	WORTH TO ALASKA, Johnny Morris, Columbia 41782	12
2	2	2	2	ON THE WINGS OF A DOVE, Ferlin Husky, Capitol 4408	22
3	3	3	3	MISSER ME, Jim Reeves, RCA Victor 7800	14
4	5	4	6	WINDOW UP ABOVE, George Jones, Mercury 71700	13
5	4	5	5	FALLEN ANGEL, Wade Parks, Decca 31465	12
6	7	7	7	SWEET DREAMS, Don Gibson, RCA Victor 7805	10
7	8	9	1	I THINK I KNOW, Meris Wain, Columbia 41799	12
8	10	12	12	MY LAST DATE (WITH YOU), Skeeter Davis, RCA Victor 7825	5
9	7	6	4	EXCUSE ME, Buck Owens, Capitol 4412	20
10	15	17	17	LOVING YOU, Bob Gellion, Hickory 1130	10
11	9	8	8	AM I LOSING YOU, Jim Reeves, RCA Victor 7800	11
12	17	24	25	WALK OUT BACKWARD, Bill Anderson, Decca 31168	6
13	18	22	30	I'LL HAVE ANOTHER CUP OF COFFEE, Claude Gray, Mercury 71732	4
14	13	14	11	LAST DATE, Faye Craney, RCA Victor 7775	13
15	12	13	13	POLKA ON A BARD, Lester & Earl Scruggs, Columbia 41786	9
16	14	16	15	YOU CAN'T PICK A ROSE IN DECEMBER, Ernest Ashworth, Decca 31156	15
17	16	18	18	WANTING YOU, Jimmy Newman, MGM 12945	13
18	11	11	10	ALABAMA, Cowboy Copas, Starday 501	31
19	19	25	27	ONE STEP AHEAD OF MY PAST, Hank Locklin, RCA Victor 7813	5
20	—	—	—	FOOLIN' AROUND, Buck Owens, Capitol 4496	1
21	21	17	14	YOU DON'T WANT MY LOVE, Roger Miller, RCA Victor 7776	13
22	23	—	—	A WORLD SO FULL OF LOVE, Ray Sanders, Liberty 55287	10
23	20	28	—	FORGET THE PAST, Faron Young, Capitol 4463	5
24	24	19	21	LITTLE GUY NAMED JOE, Stonewall Jackson, Columbia 41785	13
25	—	—	—	WHAT A TERRIBLE FEELING, Elmer Snodgrass, Decca 31145	1
26	—	—	—	KISSING MY PELLOW, Rose Maddox, Capitol 4487	1
27	25	16	16	HERE I AM DRUNK AGAIN, Clyde Beaver, Decca 31173	15
28	27	—	—	THE MOON IS CRYING, Allan Riddle, Rialto 1001	12
29	—	—	—	SEND ME THE PILLOW YOU DREAM ON, Browns, RCA Victor 7804	3
30	—	—	—	DRUNK AGAIN, Lottie Moore, King 5413	1

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MGM Records

SPECIAL MERIT SPOTLIGHTS

The following records have been picked for outstanding merit in their various categories based on the opinion of The Billboard Music Staff they deserve exposure.

(See Reviews Elsewhere in This Issue)

Pop Disk Jockey Programming

UDO JURGENS

★★★★ JENNY, OH JENNY (Leeds, ASCAP) (2:45)
★★★★ OH WHAT A FOOL I'VE BEEN (Leeds, ASCAP) (2:28)
Decca 31207

Pop Talent

TONY GIDEON

★★★★ THE WAY YOU MOVE ME, BABY (Arc, BMI) (3:31)
★★★★ WHATCHA GONNA DO (Arc, BMI) (2:25) Chess 1776
THE RENOVINS
★★★★ MY MIND'S MADE UP (Allendale, BMI)
★★★★ THE WILD ONE (Allendale, BMI) Everest 15936

JERRY HOLMES

★★★★ RED RIVER SALLY (Chappell, ASCAP) (3:19)
★★★★ OUR LANGUAGE OF LOVE (Monroco, ASCAP) (2:23)
RCA Victor 7843

Reviews and Ratings of New Records

Continued from page 69

★★★★ STRONG SALES POTENTIAL

POPULAR ★★★★★

BONNIE PREMIER AND THE ROYAL LANCERS

★★★★ So Loved Am I—SARA 1039—A good introduction. Premier on the I.A.N.-styled effort. He has some of the musical talent of his side has a chance. (Kitchman, BMI) (2:17)

★★★★ You May Not Be an Angel—A ballad with teen appeal. Premier sings it with conviction and tenderness and a lot of these crazy teen songs. This boy has talent. (Kitchman, BMI) (2:13)

JAN AND DEAN

★★★★ Judy's an Angel—DOR 543—The pair turn out their familiar brand of duo harmony on this moderate speed rocker with triplets. Side contains a narrative song by one of the lads, while the other continues the melody. A tribute to the chick, and it has a good teen appeal. (Ultra-Fly, BMI) (2:50)

★★★★ Boogie Points (Hill 45) About H.I.—A time about a cut from the wrong side of the tracks who wound up at a debaucherous dance. This is a rocker and it has a sort of interesting profane message. Another teen effort. (January, BMI) (2:10)

JERRY LAY

★★★★ Thirteen Girls Too Much—COLUMBIA 45492—like dream of 14 girls each night not all is love. Jerry Lay (2:28) The theme of this cute melody. A good effort with a lot of off beat lyrics to the market. (Vanite, ASCAP) (2:15)

★★★★ Camello—Jerry Vale turns in a first-run vocal on the brightest tune from the shore of the same name. Vale is helped much by the fine arrangement. (Chappell, ASCAP) (2:37)

JOHN SANDS

★★★★ Let's Me Forever—PARIS 551—The hit of a few years ago is performed the way it was written. It has the arrangement for a fine feel. This is a good arrangement for the big time. (Greta, BMI) (2:25)

★★★★ GIVE ME A Break—A bright burst of material is sung with a strong, effective thrust aided by a strong support. A rippling side. (Greta, BMI) (3:50)

TONY GIDEON

★★★★ Way You Move Me, Baby—CHESS 1776—Tony Gideon comes through with a fine performance on a medium tempo ballad aided by a girl's chorus in the background. Laid the tune in his own right style. Watch it. (BMI) (2:31)

★★★★ Whatcha Gonna Do—On this side the lad sings a rocker with feeling, again supported in exciting fashion by the girl and female chorus. Two good sides. (Arc, BMI) (2:25)

★★★★ Tenderly His Watcher—Inspiration material gets a touching performance. Makes an interesting coupling with the flip. (Wichson, BMI) (1:46)

★★★★ My Favorite Heart—CAPITOL 4509—The great Victor Young. Ned Washburn is handed a most performance by the stylish rhythm. It's done to a triplet piano backing and choir. Strong as it is, it's worth exposure. (Joy, ASCAP) (2:31)

★★★★ The Seventh Son—The thrush has gotten a good bit of attention lately as an imitator new talent and still the proves on this medium rhythm tune. She's backed by chorus and violin. (Arc, BMI) (2:21)

JOHNNY CYMBAL

★★★★ The Warm Wet Red—MGM 1978—Johnny Cymbal sings a moored love song here about a lady who is killed by a shark while swimming with her lover. He, in turn, kills the shark. Unusual material may help this one in the tragedy genre. (Wats & Jarry, BMI) (2:45)

★★★★ Runny—Attractive medium-tempo ditty, with a familiar melody, receives a warm performance from the singer. One side with a chance. (Jalo, BMI) (2:15)

BOW AND JOE

★★★★ Joe's Gone—A 112—Hunting theme is sung by team with effective emotional impact. Tune refers to the late Johnny Rivers. (BMC, BMI) (2:15)

★★★★ Girl of My Dreams—Attractive waltz by duo on catchy teen-styled tune. (BMC, BMI) (2:12)

LARRY ELGAR

★★★★ Adamus, Heller—MGM 1299—An unusual sound instrumental with vocal effect. The duo bring to this material a fresh sound and arrangement, here to set strong play from discerning folks. (Touing, ASCAP) (2:40)

★★★★ The Heart of Mine—The ballad contrasts with the flip. Fine sound. (Triangle, ASCAP) (2:40)

★★★★ HENRY MOORE WITH HANK BALLARD & MIDWINTERS
★★★★ Rock Junction—KING 5449—Infectious tune marks the duo with mental line with durable teen appeal beat. (Lois, BMI) (2:37)

★★★★ Spangle—Rhythmic instrumental tune with vibrant tune. Side more and it could put juke look. (Lois, BMI) (2:15)

THE CADDLERS

★★★★ We Go So—MERCURY 7138—The Caddlers' exciting rocker with something of a blues feel. Powerful strings under the direction of Bedford Hendricks add to the build which could boost the boys onto charts again. (Urems, BMI) (2:18)

★★★★ The Wings—Lead singer with the group took off on this quick-stepping Latin tempo ballad in grand style. Strong backing and spoken lyrics by the boys also are lively. (Bermis, BMI) (2:20)

ISLEY BROTHERS

★★★★ Teach Me How to Shimmy—ATLANTIC 2092—The boys debut on the label with a side that's much in the down-home groove of the shimmy. It's done in a fast, exaggerated rhythm with the lead shouting out the message. This type of Isley Brothers' music is a good one. Watch it. (Progressive, BMI) (2:29)

★★★★ Jeppers Creepers—The bit tune of the Isleys' is given a shouted performance by the boys in slow rhythm with piano backing. Lerner and Sotter produced this with Ray Eide as the lead. Two good sides. (Wilmar, ASCAP) (2:47)

DARLA HERR

★★★★ Brown—ACAMA 122—In an unusual novelty item the girl really shoves out the lyric on this rocker. It's done in a fast, exaggerated rhythm with the lead shouting out the message. This type of Isley Brothers' music is a good one. Watch it. (Granston, BMI) (2:20)

★★★★ Baby Day is Round—Thrush with a touch of June Morgan in her voice, does a bit with violin. This cherry ballad. Large BMI (2:35)

MERY GREENE

★★★★ Banned in Boston—CARLTON 540—Cute swinging novelty melody punches out the melody of the club. The lead singer at the ball she was banned in Boston—more other places. Anxious instrumental side. (Leeds, ASCAP) (2:37)

★★★★ The World We Live In—The popular rock takes on a strong, driving, lively ballad. Fall out and chorus blend with the back ground. (Sequence, ASCAP) (2:16)

THE ECHOES

★★★★ Blue—SGO 101—A medium-tempo ballad with good, teen-styled vocal by the lead. Side has pleasant harmony with a good instrumental in the background. Worth spin. (Greta, BMI) (2:33)

★★★★ Boomerang—A story of lost love and a story of love. The lead singer is to the teen heart. The lead man gives it a good emotional tone sound. Side is worth a hearing and it could more out. (Greta, BMI) (2:50)

EDWIN BRUCE

★★★★ Flight 363—RCA VICTOR 7642—The second ballad of all-time disaster in a week, following the Eury Brothers' sinking of the ship. The lead singer is to the teen heart, however, the outcome is happier, as it depicts a crash landing in the flight. (Capitol, U, BMI) (2:36)

★★★★ Snow Gail—Strongly flip-oriented, neatly and softly changed by Bruce over chorus. (Joy, BMI) (2:29)

NAT COLE

★★★★ Illusion—CAPITOL 4519—Cole leads in a soft, slow, ballad performance, which features pretty string sounds in the backing. The song grab a lot of exposure. (Sweco) (3:52)

★★★★ When It's Summer—A ballad in song with much lively feeling by Cole. Warm performance from the singer. Fans will like this one. (Conet, BMI) (2:34)

THE RENOVINS

★★★★ My Mind's Made Up—EVEREST 1700—The Renovins lead with this swinging rocker with a lot of spirit over a wild back beat. (Allendale, BMI) (2:36)

★★★★ The Wild One—On this side a male lead turns in a fair performance of a pleasant, swinging. Flip is stronger, however. (Allendale, BMI) (2:36)

THE MCGRUIE SISTERS

★★★★ Just for Old Times' Sale—CORAL 1608—The girls lead with this swinging, teen appeal here and they sing it with their usual over a happy beat from their own. Could happen. (Adden, BMI) (2:30)

★★★★ Really Near—Slight blues ditty is set off by the girls and the arrangement is in the groove. Flip is stronger, however. (Arc, ASCAP) (2:40)

RAY BRYANT

★★★★ Spark of Love—COLUMBIA 4540—The Johnny Rivers' rocker is filled with spirit here by the Bryant couple with their usual over a happy beat from their own. Could catch love. (U, BMI) (2:15)

★★★★ Walk Me Home—Happily off after recovery a bright performance here from Ray Bryant and his crew. Rhythmic tune with a happy feeling could get up. (Bryant, BMI) (2:23)

VIDELLES

★★★★ Street of Love—KAPP 361—A pretty ballad with a happy, teen appeal here. Lead does a credible job backed by the harmony sound of the group. Pledge to the lead is heard in the background. (Surfing, BMI) (2:34)

★★★★ I'll Keep on Walking—A pleasant ballad by the group with a strong triplet rhythm backing. Flip is stronger. (Jolo, BMI) (2:33)

UDO JURGENS

★★★★ Jemmy, Oh, Jemmy—DECCA 51207—Originally recorded on the German Polygram label, this is a good side in English and in moving style. The tune has to do with a sailor being lost at sea. Place a solid side. (Decca, ASCAP) (2:36)

★★★★ Oh, What a Fool I've Been—An older German ballad sung in English by the boy. Again an excellent opening by the lead. Side has a good feeling and has a chance. (Decca, ASCAP) (2:36)

FRED DARIAN

★★★★ Battle of Gettysburg—JAP 2030—The musical story of the Battle of Gettysburg as told by a Confederate soldier who served there. It's an exciting war with a chance. (Ballader, ASCAP) (2:22)

★★★★ Legend of the Ghost Ship—This the musical story of a ghost ship that came ashore at night, shown in the style of "Ghost Riders in the Sky." Interesting story told by Fred Darian. Good side. (Ballader, ASCAP) (2:05)

THE THIRDS

★★★★ Gung—CHESS 1778—A novelty blues, similar to past efforts by the Coasters. This cut gives new stamp with its blues. (U, BMI) (2:36)

★★★★ Come on, Duesen Wild—A rocker by the boys, done in a strong, driving, lively ballad. Fall out and chorus blend with the back ground. (Sequence, ASCAP) (2:16)

JACK JUDY

★★★★ You're a De-A-R—RCA COLUMBIA 4540—A ballad with a good feeling and has a chance. (Decca, ASCAP) (2:36)

★★★★ Another Chance in Love—Lead singer with the group does a convincing job of the song. Side has a good feeling and has a chance. (Decca, ASCAP) (2:36)

★★★★ Whispers—A slow ballad in the style of Flip is stronger. (Raynes, BMI) (2:15)

DEAN RAY

★★★★ It's All in Your Mind—WARR-WICK 618—A slow, pulsing rockabilly with a tender and expressive vocal by Raynor. A new artist. He sings with a good feeling and has a chance. (Warr, BMI) (2:36)

★★★★ Friendly People—A rocker with a good feeling and has a chance. (Warr, BMI) (2:36)

JO ANN PERRY

★★★★ Cool Cat—GLAD 1002—Blue ballad with a tender and expressive vocal by Perry. A new artist. He sings with a good feeling and has a chance. (Glad, BMI) (2:36)

★★★★ Indifferent—The ballad contrasts with the flip, but it is as effective. (Arc, Zen, ASCAP) (1:45)

★★★ MODERATE SALES POTENTIAL

POPULAR ★★★★★

LONNIE

★★★★ Need Your Love—MOHAWK 122—Festive ballad by Lonnie on emotional background. (Mo, BMI) (2:34)

★★★★ Really Near—Slight blues ditty is set off by the girls and the arrangement is in the groove. Flip is stronger, however. (Arc, ASCAP) (2:40)

BOB AND LARRY

★★★★ Chaper My Love—KING—4040—A ballad with a good feeling and has a chance. (Lois, BMI) (2:25)

★★★★ I Want to Love You—Lively r. ditty is sung with showmanly charm. (Lois, BMI) (2:36)

THE CASTELS

★★★★ Reason—RCA 3038—Pleasant teen appeal ditty is wrapped up in melodic vocal by the boys. (Rambon, BMI) (2:03)

★★★★ Little Sad Eyes—Worful theme is handled quite good vocal treatment. (Bombox, BMI) (2:22)

COUNT YATES

★★★★ The Golden Key—REGIS 13—Count Yates leads with a good side in English and in moving style. The tune has to do with a sailor being lost at sea. Place a solid side. (Decca, ASCAP) (2:36)

★★★★ Chimmie—Lead and his girl go to the top every afternoon to feed the chimpanzee, is the theme of this wild rocker. (Co, Monroco, ASCAP) (1:57)

JULIE LONDON

★★★★ Lead Me—LIBERTY 55506—From the thrush's new album of the same title comes this side by Julie London, which handles pleasantly over wild backing by chorus and orchestra. (Winners, BMI) (2:36)

★★★★ Evaline—On this side the thrush sets the litaney ditty with much emotion while the backing voices behind her. (Mile, ASCAP) (2:40)

RAY CARROLL

★★★★ Come on Home—ACE 612—Bright rocker receives a smart performance by the Coasters. Side has a good feeling and has a chance. (Decca, ASCAP) (2:36)

★★★★ Fanny—The Ray Charles tune turns a good vehicle for Carroll over the Coasters. Side has a good feeling and has a chance. (Decca, ASCAP) (2:36)

THE SUPREMES

★★★★ Flippers—APT 2505—Jumping blues material here might make a responsive side for some customers. (Bryant, BMI) (2:36)

JOEY SILVA

★★★★ Chimmie—DECCA 31205—From the film of the same title, is material with a good feeling and has a chance. (Decca, ASCAP) (2:36)

★★★★ Reason—Vocal with chorus and instrumental backing has a folk quality. (Cambridge, BMI) (2:40)

(Continued on page 72)

Reviews and Ratings of New Records

Continued from page 71

POPULAR ***

THE SPECTRALES

*** **"Feel Like Elvis"** — APEX 7962—
A group serious well on this up-tempo
profession of love. High tunes by one of
the boys add a certain amount of excitement
and the accompanying combo keeps their
moving. (Joette, BMI) (2:18)

*** **"Tender"** — Old minor sound of this
side adds much appeal. Also on the plan
side are the staccato accents of the boys
holding the singer. Organ and piano accompaniment adds to the scene. (Joette,
BMI) (2:28)

DAN BELLOC

*** **"The Muffin"** — SPECTRA-SOUND
1560—From the film of the same title, this
is an instrumental with a mellow, mellow
melodic line. (United Artists, RCA) (1:58)

*** **"Boogie Place"** — Boogie instrumental
featuring piano. Interesting novelty for
dance programming. (Spectra-Sound, ASCAP)
(2:06)

MAC KEBERNACK AND HIS ORK

*** **"Huh—Mac"** — The combo plays
this mellow instrumental with warmth with
the horns leading a plaintive tune. Tune
is a slow rhythm. (Pomichrain, BMI) (2:01)

*** **"Good Time"** — Fair instrumental effort
is handled in pounding fashion here by
the combo. (Pomichrain, BMI)

JOHNNY DAW

*** **"Lights Out—DORÉ 312"** — The boy
sings a rocking tune about the party that
put out all the lights. Jamming combo and
vocal group assist. (Hillyer, BMI) (2:02)

*** **"Winter Night"** — The singer about
that winter night with his love on this
ballad. (Hillyer, BMI) (2:17)

RAYZ OSTERWALD SEKTET

*** **"Schnap—Duke-Doo"** — DECCA 31202—
Recorded by Deutsche Grammophon, it
is a tempo, with German lyrics. Lively
sway. (Hillyer, BMI) (2:35)

*** **"Cool Me Down—Schwanz Chosen"**—
Recently recorded in Germany with German
lyrics. Ditty is in a c/sa tempo, and re-
sounded by vocal and lively instrumentation.
Cut by Deutsche Grammophon. (Hillyer,
BMI) (2:40)

"TAKE GOOD CARE OF HER"

By The Year's Most
Framing Now Star
ADAM WADE
Coed 3546

COED RECORDS

1419 Broadway, New York, N.Y.

The Original Hit!

"**COED**
MADE"
by SERINO
K-1321
ROULETTE RECORDS

The Big March Is On!
**THE MARCH OF
THE REGIMENT**
THE RANDY VAN HORNE SINGERS
Everest 13599

EVEREST RECORDS
360 Lexington Ave., New York 17, N.Y.

DAVE JOHNSON

*** **"Test-As Is—Inshore—APT 75054"**—
Jumps and shouting that takes place with
the test-as-is in the subject matter of this
stomper sung by Johnson, who is
helped by vocal chorus and driving tenor
sax. Strong was here. (Pamco, BMI) (2:13)

*** **"Angel of Mine—Johnson** sings a ballad
here of his sweetheart with vocal chorus
and combo do the backing. (Pamco, BMI)
(2:30)

TEDDY AND THE ROUGH RIDERS

*** **"Thunder Head—TIT 778"** — Blues
instrumental. Arranger included a strong
beat plus funky strings. (Dove, BMI) (2:16)

*** **"Tomahawk—Blues-oriented instrumental,**
featuring strong percussion. (Dove, BMI)
(2:04)

JERRY ADAMS

*** **"Am Around This Heart—RATER-
NITY 874"** — Attractive chirping by the
singer on a buoyant ditty with an effective
arrangement. (Sunbeam, BMI) (2:25)

*** **"Every Tender"** — Pretty mid-track
piano by the gal on a wistful oldie.
(Metcalf, ASCAP) (2:12)

DAVE BARTHOLOMEW

*** **"People Are Talking—IMPERIAL
3124"** — Dave Bartholomew comes through
with an clear performance here on a slow
rhythm effort with a bluesy feeling. Might
get a crowd. (Covis, BMI) (2:06)

*** **"Yeah Yeah—The cluster with this**
effort is a fast manner aided by the
combo with a solid beat. (Tivins, BMI)
(2:30)

HANK MARR

*** **"The Push—FEDERAT 12403"**—
Cute instrumental solo with solid organ,
guitar and vocal work. (Averett, BMI) (2:27)

*** **"Run-Back-Back—Some comment.**
(Dorris, BMI) (2:14)

ALAN KNIGHT

*** **"I Get It—TIDE 8016—13on-
bait record he handled a pleasant
piece of music over a happy backing.**
(Capco, BMI) (1:43)

*** **"How With Me—A warm ballad**
receives a fair vocal performance from Knight
aided by a nice o/s and chorus. Worth
saying. (Capco, BMI) (2:35)

DORRIS OWENS

*** **"Storm—TIE 125"** — The boy's name
— Dorris and Dorris present lots of the
love affair that followed. Boy sings nicely
in double-cut on this happy up-beat ballad.
(Griegman, BMI) (2:09)

*** **"What a Dream—This is also in**
the soft rock-ballad groove with the boy doing
a nice reading against an easy guitar-
rhythmic background. (Griegman, BMI) (2:10)

THE PENTAGONS

*** **"Ding at the Beach—GONGNA 1317"**—
— Leads a group with the group takes the
spotlight on this jumpie tune. Short and
snappy with guitars and lively rhythm could make
this one go. (Gale, BMI) (2:10)

*** **"To Be Loved (Farther)—One of the**
boys takes over the lead and does a pleasant
job on this ballad side. Lovable wax.
(Gale, BMI) (2:25)

DIZZY DIXON AND THE DEACONS

*** **"Hoopbees—Serenade (Twins)—SPAR-
KLE 1104"** — Fast-moving and colorful
instrumental with organ and sax in the lead
and backed by organ and sax. It's a mélange
of Latin rhythm with a rather exciting
groove. (Gand, ASCAP) (2:22)

RICK MCKE

*** **"Nertus—Gaiter—E CAM 713"**—
Basically this is country blues. McKee handles
the record ending, but the material is not
the strongest. (LeBliss, BMI) (2:13)

*** **"What Went Wrong—A ballad."**
accompanied by organ. McKee gives it a
dedicated quality and the material has moderate
appeal. (LeBliss, BMI) (2:03)

GRADY MARTIN AND HIS GUITAR

*** **"The Fast—DECCA 31211"**—Honing
out adds an interesting sound to this driving
instrumental effort which is dedicated
to the fast. For also called the fast by the
hippies. Side moves and the disk makes
for solid listening. (Cigna, BMI) (2:34)

*** **"Timpie—In—Here's the old swing**
featuring a modern style by Grady Martin,
his orchestra and combo and it has a good

swing sound, with the voice, horns lead
and strings making for a good blend. Liss-
able side. (Advanced, ASCAP) (2:18)

JERRY HOLMES

*** **"Red River Sally—RCA Victor
7841"**—Another review on the old "Red
River Sally" theme. This done in a
fairly hip style by Holmes—adds to the
Doris "Mack the Knife" approach. The
chorus, especially break out. (Chappell,
ASCAP) (2:23)

*** **"Our Language of Love—Here's a**
tune from the small light musical, "I'ma
La Doree" and it's done for pleasant
baritone effects by Holmes. A good song
that, eventually break out. (Chappell,
ASCAP) (2:19)

DIANA TRASK

*** **"I Loved You Once in Silence—
COLUMBIA 4704"**—Diana Trask performs
the lovely ballad from "Camelot" with
feeling over good support from the Glen
Clauson chorus and orchestra. (Chappell,
ASCAP) (2:30)

*** **"Walking Mailbox—The familiar**
Australasian ditty receives a fine reading
here from the thrush and the side moves.
Could put a lot of exposure. (Fricke,
ASCAP) (2:30)

EARL SINKE

*** **"Supermarket—WARNER BROS.
3097"** — This long trade buster on the
Bryant tells the story of love found in the
grocery store. Clicks assist here. (Acuff-Rose,
BMI) (2:10)

*** **"Look for Me (I'm Be There)—
Bouncing tune has the boy telling the chick
to keep an eye out for him. Good case of
chicks chirp in the background. (Acuff-Rose,
BMI) (2:08)**

LOU BARLA

*** **"90 Ways—CANDIX 312"** — Luby
Bar, ditty is sang with verve by Barla.
Disk market. (Dixie, ASCAP) (1:56)

*** **"When We Got Old—An infectious**
tune is wrapped up in a solid vocal with
catchy theme. (Dixie, BMI) (2:04)

PETER SELLERS AND SOPHIA LOREN

*** **"Goodness, Goodness—Mc-CAPILL 4505"**—
A bright ditty from the picture "The
Milkmaid". The actors turn in an effective
job on the big British hit. (Hillyer, BMI)
(2:59)

*** **"Bangers and Mash—The British**
accents. Long trade buster on the novelty
side. Cute but flip has an edge. (Hillyer,
BMI) (2:36)

JOHNNY VANELLI

*** **"Star Girl—NAME 4—This boy gets**
off nicely on a Latin-styled ballad. Instrumental
and vocal chorus do the backing.
(Luzann, BMI) (2:33)

*** **"Something Made You Cry—A slow**
ballad nicely handled. Flip a stronger,
however. (Luzann, BMI) (2:25)

PATI LASALLE

*** **"How Many Times—MCL 10217"**—
— Moves the lead and strong piano lead
rhythm add some strength to this pushy
side. (Desert Plains, BMI) (2:08)

*** **"For the Love of Mike—A slow rocker.**
Doris for moderate effects. (Desert Plains,
BMI) (1:47)

PENNY AND JEAN

*** **"New Name—More Than You've Ever
Known—RCA Victor 7844—This duo tem-
per in a harmony reading of the ballad.**

There's a strong country feel about the
material and the girls give it a fervent
and sincere quality. Lister and nice backing.
(Fairway, BMI) (2:27)

*** **"New Come I'm Crying—Now a mod-**
ern rhythm effort by the girls. Flip side,
however, has more appeal. (Silo, BMI)
(2:07)

*** MODERATE SALES POTENTIAL

JAZZ ***

*** **"Miles and Red Prysock
—Ken's Blues (Parts 1 & 2)—
MCA 3163"**—The same piano lead
chorus nicely on this easy—wax blues
by guitarist Kenny Burrell. Burrell the singer
genre work, there are spots of nice guitar
and rhythm. (Avalon, BMI) (2:13, 2:46)

*** STRONG SALES POTENTIAL

COUNTRY & WESTERN ***

*** **"Luvie—Vala—DECCA 31205"**—
A weeper and it gets a vibrant
for fine country theme. The effort has
a buoyant rhythm with an accented drum
beat. Can get good play in country areas.
(Vidor, BMI) (2:14)

(Continued on page 84)

BILLBOARD MUSIC WEEK

HOT R&B SIDES

FOR WEEK ENDING FEBRUARY 5

TITLE, ARTIST, Company, Record No.

THIS WEEK	ONE WEEK AGO	TWO WEEK AGO	THREE WEEK AGO	WEEKS ON CHART
1	1	2	SHOP AROUND, Miracles, Tami 54034	8
2	2	4	21 (WILL YOU LOVE ME) TOMORROW, Shirley, Scepter 1271	5
3	4	26	HOCHIE COCHIE COO, Hank Ballard and The Midnighters, King 5430	3
4	22	29	AT LAST, Elton John, Argo 4903	3
5	24	—	ALL IN MY MIND, Machine Drum, Monar 102	2
6	17	—	I COURT THE YEARS, Drifters, Atlantic 2007	2
7	18	21	HAPPY DAYS, Mary Johnson, United Artists 273	8
8	5	17	I IMOLIZE YOU, the Tins Turner, Son 735	7
9	3	1	HE WILL BREAK YOUR HEART, Jerry Butler, Vee Jay 354	15
10	16	9	EXODUS, Ferraile & Teicher, United Artists 274	6
11	13	—	STAND BY ME, Little Junior Parker, Duke 330	2
12	12	25	ANGEL BABY, Rosie & the Originals, Highland 1011	3
13	18	18	CAY, CRY, CRY, Bobby (Bliss) Blend, Dots 327	17
14	—	—	CALCUTTA, Lawrence Walk, Dot 16161	1
15	21	—	GEE WHIE, Innocents, Idaho 111	2
16	8	3	LAST DATE, Joyce Cramer, RCA Victor 7775	15
17	8	13	MY GIRL JOSEPHINE, Fats Domino, Imperial 5704	12
18	9	5	POOLS RUSH IN, Brook Benton, Mercury 71722	10
19	11	29	TROUBLE IN MIND, Nee Simon, Colpix 175	4
20	23	25	THE SLIDE, George Her, Roudovsky 134	4
21	—	—	CHILLS & FEVER, Roanne Lee, Dot 16144	1
22	19	23	MY DEAREST DARLING, Elly James, Argo 5368	17
23	14	15	ARE YOU LONGER TONIGHT, Elvis Presley, RCA Victor 7810	10
24	26	20	WORTH TO ALASKA, Johnny Horton, Columbia 47182	10
25	28	—	SPANISH HARBOR, Ben E. King, A&M 6185	2
26	20	12	SPONFUL, Elie and Harvey, Chess 1771	5
27	25	19	NEW ORLEANS, U. S. Bonds, Legend 819	14
28	15	14	WONDERLAND BY NIGHT, Bert Remick, Decca 31141	8
29	6	8	GONZO, James Boster, Peacock 1697	10
30	27	10	RUBY, Ray Charles, ABC-Paramount 10164	6

Latest Smash!
WHAT AM I GONNA
DO b/w AM 1

JIMMY
CLANTON

ACE RECORDS
604 Vincent Bldg., Jackson, Miss.

REDD FOX RELEASE

"WILD PARTY"

Redd Foxx
LP 804
EP 803—EP 806

DOOTO
Bldg. of 1st and 2nd

HEADING FOR A MILLION!
Fats Domino
AIN'T THAT
JUST LIKE A WOMAN
b/w
WHAT A PRICE
#2827

IMPERIAL RECORDS
6425 Hollywood Blvd.
Hollywood 28, Calif.

ANCHORS
Aweigh!

You're off to a career
with a future... a
New career... a
new beginning.

NAVY

Continued on page 84

The Billboard's Phonograph Directory

Under \$30

Single or Dual Diamond or Sapphire Stylus	AM, FM or AM-FM Tuner
Dual Diamond-Sapphire	Optional
Dual Diamond-Sapphire	Optional
Dual Diamond-Sapphire	Optional
Dual Sapphire	AM-FM (Simulcast)
Dual Sapphire	AM-FM (Simulcast)
Dual Sapphire	AM-FM (Simulcast)

Cabinet Material
Hardwood
Hardwood
Hardwood
Grained Mah.
Grained Mah.
Grained Mah.

Model	Console	Automatic	Stereo	Price
1762	Console	Automatic	Stereo	20
1764	Console	Automatic	Stereo	25
WC1195	Console	Automatic	Stereo	10
FC1195	Console	Automatic	Stereo	60
AC1073	Console	Automatic	Stereo	20
BC1073	Console	Automatic	Stereo	20
WC1073	Console	Automatic	Stereo	20
808	Console	Automatic	Stereo	20
813	Console	Automatic	Stereo	20

BILLBOARD MUSIC WEEK

RADIO-TV PROGRAMMING • RECORD-PHONOGRAPH MERCHANDISING • COIN MACHINE OPERATING
THE BILLBOARD PUBLISHING COMPANY • Billboard Music Week Overseas Edition—Amusement Business—Vend—High Fidelity

Announcing BILLBOARD MUSIC WEEK'S 1961 WINTER PHONO BUYING ISSUE

Remember Billboard's Phonograph Directory, published in the September 19, 1960 issue? This annual feature is probably the record-selling phono dealer's one most valuable equipment buying guide.

And now, in 1961, Billboard Music Week's February 20 Winter Phono Buying Issue will take a detailed check of all of the new phonographs introduced by manufacturers since early fall, and package them into the same kind of...

* A CONVENIENT UP-TO-THE-MINUTE PHONOGRAPH BUYING DIRECTORY

Like the master list, it is certain to be read...and kept...and used...for both buying and selling purposes for months and months—right into next fall, when the new 1962 directory is published.

That's real exposure—factual, practical exposure of the kind that stimulates genuine buying interest and enthusiasm!

May we suggest that you make plans now to dramatize your phonograph sales story in a strong dominating advertisement in Billboard Music Week's Winter Phono Buying Issue? The date is February 20...the ad deadline, February 15.

Sincerely,



Dan Collins
New York Office

NEW YORK • WASHINGTON • GREAT BARRINGTON • CINCINNATI • CHICAGO • ST. LOUIS • HOLLYWOOD

Company	Model Number	Portable, Table or Console	Manual or Automatic	Stereo or	Power
Arvin	2000				
Arvin	8				
Beetech					
Beetech					
Capitol					
Columbia	C-12				
Columbia	C-12				
Decca	DP-38				
Decca	DP-38				
Decca	DP-38				
Decca	DP-38				
Electron	60				
Electron	64				
Electrophase	422/11				
Emerson	923				
Emerson	946				
Fanon Electronic	810				
Fanon Electronic	830				
Fanon Electronic	850				
Fanon Electronic	850				
Major Electronics	43073				
Major Electronics	43073				
Major Electronics	500				
Mitchell	4018				
Olympic	MM-15				
Phono	1760				

Company	Model Number	Portable, Table or Console	Manual or Automatic	Stereo or	Power
Amel	14049	Portable			
Arvin	90F39	Portable			
Beetech	50454	Portable			
Columbia	C-1211	Portable			
Columbia	C-1211	Portable			
Decca	DP-330	Console			
Decca	DP-338	Portable			
Emerson	ND81	Portable (gram disc recorder)			
Electron	65	Portable			
Emerson	938	Portable			
Fanon	740	Portable			
Fanon	750	Portable			
Real Electric	RP 1135	Portable			
Regency	1-52342	Portable			
Major	550	Portable			
Major	500	Portable			
Major	15X	Portable			
Mitchell	6023	Portable			
Moravia	5715	Portable			
Olympic	RP-9	Portable			
Olympic	SA185	Portable			
Olympic	727	Console			
Phono	1425	Portable			
Phonola	1760	Portable			

Company	Model Number	Portable, Table or Console	Manual or Automatic	Stereo or	Power
Beetech	409	Portable			
Byronic	43718	Portable			
Symphonic	1719	Portable			
Tele-Tone	8008	Portable			
Tele-Tone	9907	Portable			
Tele-Tone	9908	Portable			
Tele-Tone	1120	Console			

Model	Console	Automatic	Stereo	Price
1762	Console	Automatic	Stereo	20
1764	Console	Automatic	Stereo	25
WC1195	Console	Automatic	Stereo	10
FC1195	Console	Automatic	Stereo	60
AC1073	Console	Automatic	Stereo	20
BC1073	Console	Automatic	Stereo	20
WC1073	Console	Automatic	Stereo	20
808	Console	Automatic	Stereo	20
813	Console	Automatic	Stereo	20

Model	Console	Automatic	Stereo	Price
1762	Console	Automatic	Stereo	20
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BC1073	Console	Automatic	Stereo	20
WC1073	Console	Automatic	Stereo	20
808	Console	Automatic	Stereo	20
813	Console	Automatic	Stereo	20

Researcher Recommends Disk Library Up-Dating

PHILADELPHIA—Radio station record libraries are sorely in need of improvements and standardization of catalog systems for filing disks, according to preliminary research conducted here by William J. Spengler, a student at the Drexel Institute of Business and Economics.

In a preliminary survey of the catalog systems and filing systems used by eight Philadelphia stations, Spengler reports that each station uses a different system.

"In all cases," he adds, "the re-

Do's to Play Larger Part In RFE Push

NEW YORK—Disk jockeys will play a vital role in the 1961 campaign of Broadcasters for Radio Free Europe, according to Chairman of the Broadcasting Committee Donald H. McGannon, Westinghouse Broadcasting president.

His trips to Europe will be awarded to the two radio and two TV stations offering the greatest general support (on-the-air activity and community programs) in the 1961 campaign during its two-week saturation period, February 1-14.

McGannon noted that using a Hollywood deejay deviated from the regular procedure of urging people to send their RFE contributions to a regular post office box. Instead, the jock asked them to send contributions directly to him, and he, in turn, forwarded them to the RFE. The results, said McGannon, were so rewarding that he hopes other deejays will adopt similar tactics by year.

In each major community across the country a local RFE campaign chairman will shortly contact all radio and TV stations in his area to set up an RFE campaign committee. Each disk jockey committee, Jocks will also receive a detailed report on the copy platform, plus special spots. Any spinner not directly reached by RFE chairman or committees should contact RFE directly for information and tools.

Soviet Premier Nikita Khrushchev's anti-U. S. statements ("We will bury you") and "Your grandchildren will grow up under communism" will be stressed as will the special radio and TV spots. It is estimated that Khrushchev will make 3 billion radio-TV impressions on the American public in all-time record—during the campaign.

CBS Grant Aids Philharmonic Tour

NEW YORK—CBS is making a financial grant to help the New York Philharmonic and Conductor Leonard Bernstein make their first visit to the Orient this spring.

The visit to Japan will cover the presentation of 10 concerts in five Japanese cities. In all, 20 concerts will be presented in 13 cities on the tour which runs from April 17 through May 15, and includes the Philharmonic's first appearances in Alaska and concerts in seven U. S. cities and in Canada.

CBS has also aided the Philharmonic's weekly concert for 31 years and has featured the orchestra on CBS-TV for the past four years.

ord librarians were interested in improving their catalog systems to give their disk jockeys more information and service, but at the same time keeping costs down. Their highest interest was trying to develop a title catalog, something that would be impossible with the present-day flood of records."

As a result of his preliminary study—believed to be the first of its kind—Spengler has been given permission by the Institute to extend his research to cover stations across the country, and he is presently attempting to contact librarians at key outlets in other cities—particularly those noted for the efficiency of their disk catalog systems.

Spengler plans to use his findings to develop a system which would standardize the information on a catalog card. He also hopes to interest record manufacturers in doing "cataloging at the source," placing stations with practical catalog cards for all their releases. Once his information is assembled, Spengler plans to make it available to record manufacturers and librarians in manual form. His research covers the size of a station's library, number of records circulated a week, amount and types (LPs) added each year; information included on catalog cards; and the three greatest problems faced by librarians today with suggestions for possible solutions to these problems.

Ia. Program Director Raps Jocks' Disk Service Gripes

IOWA CITY, Ia. — Protesting a recent Billboard Music Week article (wherein deejays complained about disk service), program director Bob Spangler, WKXC, here, writes, "If these are the typical comments from the more vocal disk jockeys, the radio industry today with suggestions for possible solutions to these problems."

The executive adds, "Those

Milt Grant Bid To FCC Fails

WASHINGTON — Deejay Milt Grant of the Metropolitan Broadcasting Company, here, has failed to get Federal Communications Commission approval of his claim to pay \$10,000 in royalties for expenses incurred in a broadcast application. Although the deejay produced bills in excess of \$10,000 in legal and engineering fees, FCC examiner Cunningham said the amounts were not sufficient to prove that the costs were "legal and prudent," as required under the 1960 amendments to the Communications Act. (The Billboard, December 19, 1960).

FCC denial means that the competing application, Interurban Broadcasting Corporation, will not have to pay Grant the \$10,000 for costs incurred in the withdrawal of his application for a Laurel, Md., radio station. Grant would have received the sum and engineering fees, James Bonifig, got a token payment of \$10,000, FCC dismissed of the Grant-Bonifig application is "with prejudice," which means they

(Continued on page 75)

CMA Huddles At Lunch With Agencies' Brass

NEW YORK — The Country Music Association, huddling this weekend at the Park Sheraton here, kicked off its basic liaison with important advertising time buyers in a luncheon session held Friday. The select group of agency representatives attending included: Marie Janice (Cunningham & Walsh); John Wellington and Bill Whitman (Young & Rubicam); Charles Ryan (Charles Ryan agency); Roy Pausman (J. M. Mathews); Mel Furman (D. P. Broderick); and Tom McDermott (N. W. Ayer).

The two and one-half-year-old CMA history was outlined by Connie B. Gay of Connie B. Gay Broadcasting Corporation, president of CMA. Gay outlined its growth to 500 key individuals and organizations in all facets of country music.

At press time, CMA was deliberating a national promotion week which would highlight country music. In addition a membership drive will kick off with a brand-new brochure on CMA being prepared by Mrs. Dorothy Gaye, Knoxville songwriter-publisher. Still to be decided is an important comprehensive market research which would become the basis for an educational manual on how country music can be promoted and a programming format for radio and TV.

who request greater self-censoring of releases by the companies themselves would be the first to raise a hue and cry at the numerical reduction of releases and the elimination of the right of local selection of air material.

"The second most expressed opinion [by the jocks]," opines Sheldahl, "concerning inequity of sample service, particularly the grainy tape, seems to be one of short right and limited self-appraisal. . . . Lethargic sample service, it, with little exception, a reflection of lethargic program policy, and/or personnel unqualified to accurately judge the market they service in the area of music selection."

"Why," asks the broadcaster, "should the distributors service outlets that either don't yield enough influence to give them a fair return at the retail level, or who fail to broadcast at least a fair percentage of material received in the hope of attracting buyers?"

"As for governmental regulation of record distribution, that is too insane to even consider with a rational argument," he said. "The FCC, with its Dodo-hired efficiency, enough of this type of regulation is enough." Sheldahl concludes, "Please accept this for what it is: an honest opinion of an irked program director."

Rush Replaces Jack Sobel

AS TV Sales Chief of GAC, NEW YORK — Herman Rush, formerly with Flamingo Films and Official Films, has replaced Jack Sobel as head of TV sales for General Artists Corporation.

Sobel has resigned the post to join the TV film firm, Screen Gems. Rush is a nephew of the late Mame Sacks.

DJ PROGRAMMING CHARTS

Here, for DJ's, program directors and librarians, are four ready-to-use programming formulas which can be integrated into record show during the coming week.

CHART CLIMBERS

The week's most exciting sides, these records have made the biggest upward jump and have been named Star Performers as the fastest movers on this week's Hot 100 chart.

Chart Climber Rank	Hot 100 Rank	Title, Artist, Label
1	8	Confessions, Brenda Lee, Decca
2	17	I Count the Tears, Billie Holiday, Atlantic
3	20	Pope, Deane Aday, Janis
4	21	There's a Moon Out Tonight, Capricorn, Old Town
5	22	Wheels, Sherry-Lee, Warner
6	24	There She Goes, Jerry Wallace, Columbia
7	18	Where the Boys Are, Connie Francis, MGM
8	31	Pony Time, Chubby Checker, Parkway
9	33	All in My Mind, Maxine Brown, Warner
10	34	Spanish Harlem, Don E. King, A&M
11	35	Baby-Sitter's Boogie, Russ Clifford, Columbia
12	40	I'm Not a Teen, Phil Spector, ABC-Paramount
13	41	Don't Believe Him, Deane Aday, Janis
14	42	Good Time Baby, Bobby Miller, Cameo
15	43	I'm Learning About Love, Roanoke Lee, Decca
16	44	Tear of the Year, Jackie Wilson, Brunswick
17	46	The Story of My Love, Paul Anka, ABC-Paramount
18	47	Put Yourself in the Shoe I Love, Shirley, Scepter
19	48	All Kind, Gene James, A&M
20	51	No One, Connie Francis, MGM
21	52	What a Price, Fats Domino, Imperial
22	59	Isn't That Just a Woman, Fats Domino, Imperial
23	62	You Can Have Her, Ray Hamilton, Epic
24	63	Them That Get, Ray Charles, ABC-Paramount
25	67	Sherry, Deane Aday, Janis
26	72	Don't Worry (She Ain't the Other Times), Marty Robbins, Columbia
27	73	Don't Worry, Don't Worry, Decca
28	77	(I Wanna) Love My Life Away, Gene Pitney, Musicor
29	78	Come Together, Jimmy Reed, Vee Jay
30	81	Cherry Pickin' and Apple Blossom Wild, Jerry Murry's Harmonica, Columbia
31	84	Bounce by the Light of the Moon, Olympic, Arson
32	86	Leave My Kithen Alone, Johnny Preston, Mercury

DEBUT DISKS

These sides, which entered the Hot 100 for the first time this week, are making their first national bid for chart honors.

Hot 100 Rank	Title (Publisher) — Artist, Label
33	I'm Learning About Love (Columbia) — Brenda Lee, Decca
34	You Can Have Her (Big Big) — Ray Hamilton, Epic
35	Sherry (Decca) — Deane Aday, Janis
36	Don't Worry (She Ain't the Other Times) (Marty's) — Marty Robbins, Columbia
37	(I Wanna) Love My Life Away (Gene Lee) — Gene Pitney, Musicor
38	Come Together (Vee Jay) — Jimmy Reed, Vee Jay
39	Leave My Kithen Alone (Wendy) — Wendy, Mercury
40	Go With Love of His Eyes (Epic) — Don't Worry, Atlantic
41	Rocky Tune, Part II (Brunswick) — Bill Doggett, King
42	Bye, Bye, Baby (Columbia) — Marty Wolff, Mercury
43	Wait a Minute (Progressive-Trio) — Coasters, A&O

PICK HITS

From all the releases of the week, these are the selections of Billboard Music Week's review panel as the records with the best chance of success. For comment on each of these Spotlight winners, see the singles reviews in this issue.

POP

BOBBY VEE: Single! (I Acquit) BMD (2:03)—Marty T. Lee (Crichton-Simon Jackson, BMD) (2:27) Liberty
BERRY BEBIE: Last Year (Coral) BMD (2:30)—Dee-Dee-Tra (Adey) BMD (2:30) Ade
KATY THORN: THE IMPOSSIBLE: Happy Birthday Blues (Blue) (Blue) BMD (2:30)—Sweeney
TO LOVE (Blue) (Blue) BMD (1:55) Jody
THE HONKERS: In Jealousy (A & P) (A & P) (2:30) Jody
JOHN KASH: Some of Your Love (A & P) (A & P) (2:40) ABC-Paramount
JOHN KASH: Happy Birthday, Broken Heart (A & P) (A & P) (2:30) ABC-Paramount
JOHN KASH: A Mother's Love (A & P) (A & P) (2:30) ABC-Paramount
CHARLIE LEE: Cherry Berry Wine (A & P) (A & P) (2:37)—Lita Woman (A & P) (2:40) Coral
CHARLIE LEE: Prudy (A & P) (A & P) (2:40) Coral
TERESA BREWER: Older and Wiser (Willow, ASCAP) (2:30)—Whip-Not-Will (A & P) (2:40) Coral
TOMMY EDWARDS: One and Twenty (Climax) BMD (2:28)—Vaya Con Dios (A & P) (2:40) MGM

COUNTRY AND WESTERN

WILMA LEE & STONEY CORNELL: I Gotta Love (Acuff-Rose) BMD (2:05)—Train, You Took My Baby (Acuff-Rose) BMD (2:37) Hickory
THE STANLEY BRIDGES: The Window in the Life (Camden) BMD (2:12)—The Window Up Above (Glad-Steady) BMD (2:37) King
COWIE ALAN: Sittin' Out the Last Dance (Skinner) BMD (2:40)—Sleep, Baby, Sleep (Columbia) BMD Decca

RHYTHM AND BLUES

LEE & TINA TURNER: I'm Jealous (Decca) BMD—You're My Baby (Decca) BMD (2:30)
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CLASH

By JUNE BUNDY

CLASSICAL CORNER: Station KQAL-FM, Omaha, recently donated its entire advertising revenue in one day to aid the city's Civic Music Association's month-long drive to raise \$20,000 for the Omaha Symphony. The station programmed special music, commentary and interviews from 9 a.m. on a Sunday to 1 a.m. the following day—all programming designed to spark increased public interest in and support of the Omaha Symphony. Pleasch & Smith, a local advertising agency, donated its time to solicit advertisers for the "Salute to Symphony Day," and no agency commission was paid on KQAL-FM commercials that day.

Also contributing to the laugher cause this month was WHEB, Portsmouth, N. H., which presented the University of New Hampshire's Music Department with more than 3,000 classical albums, valued at between \$8,000 and \$19,000. Complete with file catalog, the library includes some "real collector's items," according to Harold H. Segal, general manager of WHEB. Professor Karl H. Bratton, chairman of the University's music department, describes the library as "a constellation upon which it is impossible to place a monetary value when one considers the future benefits it will bring to the hundreds of students whose music study will lead to teaching, performing and cultural appreciation."

GIMMIX: Here's an advance tip for Valentine's Day programming. Station KOIL, Omaha, is asking dealers to send in names of people who deserve a "Valentine Disk Gift." On February 14, KOIL will send them heart-shaped boxes of candy.... Wally Thornton, billed as J. Walter Beithoven on KJR, Seattle, celebrated last Friday the 13th by awarding a 14-year supply of broken mirrors to the listener who wrote the interesting letter about the luckiest thing that ever happened to him on a Friday the 13th.

As announced in *The Billboard* last month, Don French, formerly program director of Crowell-Collier Station KDWB, Minneapolis, has been moved to New York to act as program director of C-C's newly purchased outlet WNCM. Ted Rumsel, formerly with C-C outlet KQWB, San Francisco, takes over French's p.d. post at KDWB, February 1.

British disk jockey Jimmy Savile, is in Hollywood for a 10-day visit to tape interviews with recording artists for use on his shows. He is also conferring with Warner Bros. Records brass since he conducts a weekly (Tuesday) half-hour show on Radio Luxembourg devoted entirely to WB releases.... Conchita Martin, Calif., Station KRIG conducts an early-morning jockey Joe Nigra's show: "New Year resolutions I wish for my neighbors," expense-paid Las Vegas holidays for the two best write-ins.... Jockey Ed Young's "Young in the afternoon" jazz show on KNOB-FM Hollywood, is being extended from one hour to two hours daily. Program's special feature is Young's humorously irreverent comments and analysis of the music he plays.

CANADIAN CARAVAN: Bob Wood has moved into CHED, Edmonton, taking over from Vic Armand.... Bill Calder fills in for Allan Small at CFRB, Toronto, after Small moves from the morning trick to the all-night Small Hours show.... Bill Brady, has moved from Boston to CKSL, London, and Jack Gracie has left CKGM, Montreal, for CJRH, Richmond Hill.... CJRH is shooting for 10,000 watts.... Two of CHUM, Toronto, personalities became fathers to boys. First, Mike Darrow's wife, Cathy, presented him with a nine-pounder, their first. Then Al Boliska's wife, Sheila, became mother to a diamond, their second child.... CHUM's new afternoon singer Phil Stone was installed as chief Barker of the Toronto Variety Tent No. 28. This is the first time a Toronto man has headed the club. Stone used to be on air, but he was appointed to public service director about a year ago.

CHANGE OF THEME: The Government of India Tourist Office in New York is sponsoring a new music-narration series, "Reflections of India," over WQXR, New York, from 7:30 to 8 p.m. Saeed Jaffrey, actor, writer, and radio personality from India, will emcee the new program.... Bill Gray has returned to WTSP, Clearmont, N. H.... Sid Griggs, Weirton, W. Va., who has done several remote relay shows in his area, is looking for a permanent position as a t.r. jockey. He writes: "I am a personality-type deejay. I wear a turban, beard, and robe—the works. I call myself the Mad Dad From Baghdad."

Buck Leigh, WRITC, Elkhart, Ind., is leaving that station after three and a half years. He is returning to Chicago where he will participate in some new activities with Del Clark, WIND, Chicago, who was his business partner in 1957. He will headquarter in Chicago at Delta Features.... Bob Payne, formerly a full-time deejay at KTLN, Denver, has been promoted to full-time splinter station. At the same time all KTLN deejays—Henry Busse Jr., Arch Andrews, Ray Durkee, Johnny Rowe, and Mack Stephens—have linked three-year contracts with the station.

Wallopings! Wayne Coleman, formerly with WTUP, Tupelo, Miss., has moved to WSLH, Clarks, Miss., in the 1-5 p.m. time slot.... Dan Ingram, formerly production director of WIL, St. Louis, has been appointed program director of that outlet. Ingram joined the Balaban stations as a morning deejay at KBOX, Dallas.... Larry Wilson, CIOG, Quebec City, Canada, who at 19 is the youngest deejay in town, needs wax.... Bob Russell, ex-production manager-deejay at WAKY, Louisville, has joined WMAK, Nashville, as program director. He will also emcee a disk show on the outlet.

PROGRAMMING PANEL

If you have a provocative question to ask the nation's disk jockeys, please send it to this department, 1564 Broadway, New York 36, N. Y. Your name will be credited when it appears.

THE QUESTION

What kind of album liner note information do you find most helpful?

THE ANSWERS

NORMAN WAIN
WDOK, Cleveland

Because of the number of albums received during an average week, the thought that would most help us in liner notes is a description of the type of music within as well as the other details of interest and timing. While background material on the artists and the composers is of interest, we cannot use too much of this material in our programming.



BOB MACTAVISH
KARM, Fresno, Calif.

Album liner note information should depend upon the type of album. On show tune albums, I prefer a synopsis of the plot. On jazz or pop albums, I would rather read about the performers and their musical backgrounds. On mood albums, a discussion of the place is included. d. All jazz soloists on each composition should be so designated. e. A concise review of each orchestration, giving one the mood and feel of each cut.



CHUCK LINDSEY
KHIP, San Francisco

Since KHIP caters to the jazz mores of a discerning yet critical FM audience, the liner note information I find most helpful is: a. Running time for each selection; b. All playing personnel given credit along with their respective instruments; c. Arrangers should be included; d. All jazz soloists on each composition should be so designated. e. A concise review of each orchestration, giving one the mood and feel of each cut.



ART FORD
WNBC, New York

Some of the fancy rhetoric so casually sprinkled on the back of albums is no doubt impressive in a literary sense—but of doubtful aid to the disk jockey. As a humble listener of the evidence as to how composer-author and opening night date; (5) reason why various tunes were chosen.

TV JOCKEY PROFILE

Television disk jockeys and the TV record and dance party formats have become increasingly important. Each week, this feature will provide details of an outstanding performer.

RECORD HOP

Starring Jim Lounsbury

WBKE-TV, Chicago

Saturday 10-11:30 a.m.



Jim Lounsbury

"Record Hop" was originated by Jim Lounsbury on WGN-TV, Chicago, June 1, 1954. The show, which moved to WBKE-TV in August, 1957, was the third one of its type in the nation, and the jock believes he has been doing a TV record hop program longer than any other disk jockey.

Lounsbury also serves as producer with John Harkins as director. The show features a dance party format with dance contests, guest appearances by record stars and, of course, dancing on camera by teen-agers to top pop and rock and roll records. Approximately 20 records are played on each show. Lounsbury usually selects 16 from the top 50 and four outstanding new releases.

Although his TV show is only a weekly one, Lounsbury works closely with teen-agers throughout the entire week—emceeing an average of six record hops a week in ballrooms, high schools, churches and roller rinks. "Roller rinks," notes the jock, "have proved to be natural spots for 'Record Hop's' teen dances, particularly on weekday nights when business isn't too good for a rink. I'm running in three rinks on a weekly basis—Wednesday, Thursday and Sunday nights."

In 1960, Lounsbury believes he established a new record for record hops—both on and off TV. Totalling the time spent on Saturday "Record Hop" TV show and at off-camera hops during the week, plus a summer guest spot stint on Dick Clark's ABC-TV show, "American Bandstand," Lounsbury estimates he put in 1,041½ hours in hop activities last year.

"The trend here in the Chicago area," reports Lounsbury, "is to lots of new dances the kids are dreaming up, and I am finding them a top feature on our television show."

Due to the heavy emphasis on sports these days by the ABC-TV network, "Record Hop," formerly aired from 3:30 to 5 p.m., has moved into a morning time slot. It will probably move back into its old time period after the basketball season is over and stay there until the 1961 football season starts.

However, it is also possible that Lounsbury will remain in the morning time period. "A key to this," says the deejay, "is in sponsor acceptance of a morning time period."

The response from the kids has been just as great, if not better. Our mail is even bigger than ever, and the studio is jammed at 10 a.m. Saturdays, so there is no problem getting the kids out to dance early Saturday mornings."

Sponsors on "Record Hop" have included 7-Up, Mason Candy, Clearasil, Parker Pens, Papermate Pens, Sardo, Lashbrine and a Bridal Fashion Shoppe. The last named was a particular success in terms of sales response sparked by Lounsbury's commercials.

Station WBKE-TV covers a wide listenership area—reaching 75 miles beyond Chicago into Michigan, Indiana, Illinois and Wisconsin. According to a Nielsen survey, half of "Record Hop's" audience is adult, and the show has considerable over-all family appeal.

Milt Grant Bid to FCC Fails

Continued from page 74

cannot reapply for any broadcast license for one year.

During earlier proceedings, Grant had told the Commission he was withdrawing from application for the Laurel outlet because Metropolitan Broadcasting, owner of WTTG-TV, which presents the "Milt Grant Show," had ruled out ownership of broadcastings interests by its personnel. The station "specifically exempted" Grant's application from the new rule, but the deejay said he preferred to drop out of the broadcast application, fearing to "jeopardize" long-term interests "with his own station, or with other stations or networks. Contending the Grant show of various fees he had paid, or still owed, in applying for the Laurel station, FCC examiner Cunningham said the evidence was "grossly insufficient" to show that the fees were both "legitimate and prudent."

By an ironic coincidence, engineer George W. Drake collected \$4,034 for his service, and filed suit for an additional \$6,764 for "expert service rendered in the deejay's application hearing of May 1960—... at the very period when a parade of deejays was telling congressmen of their "expensive" losses during Harris (D., Ark.) payola hearings.

Additional breakdown on charges to the deejay included: attorney fees of \$2,354 collected, and an additional \$4,250 owing, plus \$276 for "out of pocket" expenses. Land leasing cost Milt Grant a total of over \$2,957, of which he is still said to owe \$1,400. Finally, a stenographic transcript of the Laurel application hearing for \$476, is still due. Total paid so far, \$7,945; still owed by the deejay, \$15,166—making a grand total of \$23,111 lost to the deejay on his broadcast-buying venture.

BOOMING ZOOMING HITS!

"THE MOST BEAUTIFUL WORDS"

By
Della Reese

7833



"WHAT WOULD I DO"

By
Mickey and Sylvia

7811



ASK YOUR DISTRIBUTOR ABOUT THE COMPACT 33, NEWEST IDEA ON RECORDS.



RCA VICTOR
RADIO CORPORATION OF AMERICA



ARTISTS' BIOGRAPHIES

For your programming use, here are pertinent facts about rock artists. (If clipped and pasted on 5 by 8 cards, this biography will help you build a convenient file of rock stars.)

LENNY MILES

The young Scepter recording artist Lenny Miles was born in Fort Worth December 22, 1934.

The vocalist has experienced all phases of the entertainment field, including television, where he had his own local TV show in Columbus, Ohio. Miles was also the featured vocalist with the Buddy Johnson crew for five years.

His hobbies include playing guitar and writing his own material. "Don't Believe Him Donna" is one of the songs he wrote along with Luther Dixon. This debut disk as a solo on the Scepter label is currently moving up on the Hot 100.

Miles is presently on a cross-country personal appearance tour promoting his disk.

THE RAMRODS



The instrumental group known as "The Ramrods" first took form in 1956 as a sort of family affair. Brother and sister, Richard and Claire Lane teamed up with cousin Eugene Moore and Vincent B. Lee to form the group. They played around their local area in Connecticut at record hops and club dates until one of their disks came to the attention of Amy Records.

They were immediately signed by the diskery, and the "Hot 100."

Richard Lane is tenor sax; Claire Lane, drums; Moore and Lee play guitar. Claire Lane also was all their arrangements and personal manager in Leo Rogers, and the group will appear on Dick Clark's "American Bandstand" the week of January 29.

YESTERYEAR'S HITS

Changed-over programming featuring the hottest disks of the last five and 10 years ago this week, from Billboard's charts.

5 Years Ago

FEBRUARY 4, 1956

1. Memories Are Made of This, Decca, Capitol
2. Great Pretender, Platters, Mercury
3. Bad and Beautiful, Ray Starr, RCA Victor
4. Station Wagon, Tennessee Ernie Ford, Capitol
5. Lillian Lullaby, Helen Hiddle, Capitol
6. Band of Gold, Don Cherry, Columbia
7. See You Later, Allegretto, RCA Victor
8. It's Almost Tomorrow, Brown Wavers, Decca
9. Bopcore Ball, Eddie Fisher, RCA Victor
10. Be, Not Much, Four Lads, Columbia

10 Years Ago

FEBRUARY 3, 1951

1. Tennessee Waltz, Pop! Pops, Mercury
2. My Heart Cries for You, Ray Mitchell-Mills, Columbia
3. Be My Love, Maria Lanza, RCA Victor
4. The Thing, Phil Harris, RCA Victor
5. It's a Party, Gene, RCA Victor
6. It's Just to Live, Perry Como and the Fourteen Strings, RCA Victor
7. So Long, Gordon Jenkins and the Wardens, Decca
8. Swingin' Round, Ray Mitchell-Mills, Columbia
9. Rhythm and Soul, Betty Hutton and Perry Como, RCA Victor
10. Tennessee Waltz, Guy Lombardo, Decca

• Best Selling Sheet Music in U. S.

Tunes are ranked in order of their current national selling importance at the sheet music poster level.

This Week	Last Week	Chart
1. EXODUS (Chaplin)	1	10
2. CALCUTTA (Pincus-Symphony House)	3	5
3. WONDERLAND BY NIGHT (Roosevelt)	2	8
4. LAST DATE (Acuff-Rose)	4	12
5. THEME FROM THE APARTMENT (Mills)	5	28
6. ARE YOU LONESOME TONIGHT (Bourne-Cromwell)	6	9
7. NORTH TO ALASKA (Robbins)	7	6
8. GREEN LEAVES OF SUMMER (Feist)	8	13
9. SAILOR (YOUR HOME IS IN THE SEA) (Garland Music)	11	7
10. A THOUSAND STARS (Bryden)	10	5
11. MANY TEARS AGO (Roosevelt)	9	5
12. MISTY (Octave)	12	33
13. THEME FROM RAT RACE (Famous)	13	30
14. HEY, LOOK ME OVER (Morris)	14	5
15. CLIMB EVERY MOUNTAIN (Williamson)	15	50

PROGRAMMING TIP OF THE WEEK

Deejay Chuck Marsh, WELL, Battle Creek, Mich., has set up a deal with a local sponsor—Scherer News Company—Read-Mor Bookstore—whereby Marsh presents from four to six free record hops for local youth groups and schools each week. The organizations raise money with the hops, yet Marsh gets paid for his time.

The sponsor bankrolls the hops to build good will among local high school and college students. In return, Marsh allows a large sign to the front of his hop sound system—copy reading: "this hop is brought to you through the courtesy of Read-Mor Bookstore." The sign also explains how schools and other deserving youth groups may have Marsh do one number of fund-raising hops at no charge to them.

Every Monday night Marsh emcees a two-hour WELL show from 7:30-9:30 p.m. from the window of the Read-Mor store. The program is entirely sponsored by the bookstore. During the show Marsh reports on upcoming hops he will present and promotes the idea that his services are available gratis for such events if the cause is a good one. Marsh, who also has a daily 5-6 show on WELL, is presently booked up for hops through May 7.

WITH THE COUNTRY JOCKEYS

By BILL SACHS

Jane Wynn, recently named promotion director of Yonah Music Company, says she has available to deejays who'll write in sample etchings of Lewis Priddy, one on Decca's "Crazy Bullfrog," "Shorty," by Jimmy Smart on Polygram, and "Why Does Everybody Get Wrong?" by Ott Stephenson on the Peach label. Miss Wynn's address is Box 147, Louisville, Ga. . . . Peter Herrick, of 1016 Pines Street, Rhineclander, Wis., is anxious to contact Bill (Hossman) Allen, who formerly handled the night shift at WLAC, Nashville. . . . A new Bill of W.P.S., Pittsburgh, Pa., sends out an S.O.S. for country and gospel records. Same goes for Tom Connors, of WCPA, Clearfield, Pa.

Singer-writer Tony Senn is co-writer of both sides of Curly Culppepper's new c.w. release on McDowell Records. Cedarwood is doing the publishing on both. Deejays are invited to write to Senn at McDowell Records, 828 S. Laurence, Montgomery, Ala., for sample copies. . . . Jocks needing a copy of Buck Owens' "Foolin' Around," may obtain same by dropping a card to Claude Caviness, 9652 Winchell, Pico Rivera, Calif. . . . Clamaron Records, 115 S. Second, Rogers, Ark., has supply of samples on Leon Meade's new release, "Orange Special" b/w, "Climax—Roll On." Drop 'em a card.

In addition to conducting his own c.w. platter show on WFHA-FM, Red Bank, N. Y., Mark Raymer is doing country music promotion work in the New York and New Jersey sector. . . . John Capps, of K-K Records, 2302 Pestoalzozi, "You're Getting All Over Me," b/w, "You're writing in on listing of the firm's mailing list. Firm is presently sending out deejay sam-

BASCH URGES DISKIERIES HIT DJ GIVE-AWAY

NEW YORK—It's time for record promotion men and manufacturers to take a stand on record give-aways by stations and deejays, according to veteran disk promoter Buddy Basch.

Practicing what he preaches, Basch's this month said "No" to Jack Sterling, program director of WNAK, Wilkes-Barre, Pa., in answer to Sterling's request for 25 copies of Basch's latest plug-players for inclusion in a WNAK "Hit Kit." The station wants about 25 "Hit Kits" (containing a flock of the latest releases) to listeners every week.

Turning down the promotion, Basch wrote, "It has been the policy of this office for many years to not give out any of our artists' records to those people who are irresponsible buyers. I don't mean I'll never give a record or an LP to a bandstand-type show as a bandstand contest prize. But it seems to me that as a regular thing we would be defeating the very thing we are attempting to accomplish—responsible sales of our clients' product at the consumer level. . . . I am happy, even anxious, to co-operate with you people who have helped me so much through the years, but I'm sure you'll agree the welfare of the client comes first."

Lectern Label Goes National

LOS ANGELES—Gene Landy and Ric Gold, who started Lectern Label, a spoken word recording firm here a year ago, have enjoyed sufficient success in three markets, areas so that they announced they are spreading the Lectern wings nationally.

Working through their own outlet in this area, and Record Distributors, Chicago, and BG Distributors, Portland—Seattle, they have a catalog of seven LP albums, ranging from such subjects as "Cultural Anthropology," "Impressionism and the History of Modern Art" to "Physical Properties of Dental Materials." They recently added Europa label, with first artist, Bob Grossman, taping off the more general interest line.

Fowley-Paxton Team Form Paxley Label

NEW YORK—The Kim Fowley-Gunn Paxton "A-List" team has formed their own label. The new factory, called Paxley Records, will be distributed by Liberty Records. The team also owns Maverick Music.

First to sign with the new company are the Hollywood Argyles and the Righteous Brothers. In addition to Paxley, the team has also opened a subsidiary label, K & G Records, and first release is "You're a Lady" by Doug and Freddy. It's being played in the San Francisco-L.A. area. K & G will also be distributed by Liberty.

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Pierce Makes Europe Flight To Plug C.&W.

NEW YORK—Don Pierce, president of Starday Records, Madison, Tenn., and secretary of the Country Music Association, which held its first quarterly meeting of the year at the Park Sheraton here Friday and Saturday (27-28), plans to leave Sunday (29) for London for a meeting with the heads of London and London publishing firms affiliated with the Starday operation.

During his London stay, Pierce will host a party for English record people interested in American country music. He also plans to effect a new set-up for the release and exploitation of Starday masters in England. Pierce will also work with publishing and recording company executives in Germany and Paris before returning to the States early in March.

Another purpose of the trip, Pierce says, is to broaden the European market for American country music and to co-ordinate the activities of the overseas people interested in broadening the scope of country music in England and on the Continent.

Stereotape Label's New Pre-Recorded Tape Line Issued

HOLLYWOOD—A new pre-recorded tape line is being issued in two and four-track forms under the Stereotape label. Initial release consists of a diversified catalogue of sound titles in the pop and jazz fields.

Stereotape acquired the product from the Audio Arts label, which owned the tape rights to the sessions conducted at its studios. Stereotape principals include, Bart Morris, president of the Harpco Productions TV film firm, and Sam Freeman of Greentree Electronics.

The line is priced at \$4.95 in four-track and \$2.95 in two-track and \$7.95 for the two-track versions. Distribution will be handled through sales reps now being appointed.

NEW YORK—Bert Kampfer, the German maestro whose diskings of "Wonderland by Night" on Decca has been riding the top of the charts for several weeks, arrived here last week with his wife for a two-week stay. Decca people here have worked out a full schedule of radio and TV appearances for Kampfer during his stay, and he will be presented with a gold record for his "Wonderland" recording.

STATION NANS DEEJAY'S TUNE

ANAHEIM, Calif.—Deejay Johnny Gunn is also a recording artist, and all the Los Angeles stations are currently playing his new Warner Bros. disk "Juan y Maria" (A Latin-accented version of the old novelty hit "John and Maria") which he presented at Gunn's own station, KEZY here.

Add to the irony is the fact that Gunn is "the official record listener-to-ron" at the station. "If records or too wild or too good or too sexy," says Gunn, "I reject them." In this case, however, Gunn reports, "the boss banned it." Possibly one reason for KEZY's conservative programming policy is that the station broadcasts from the Disneyland Hotel here, which caters to a sizable kiddie crowd.



THE
WORLD'S
NUMBER
ONE
VOCAL
GROUP
WITH
THE
NATION'S
NUMBER
ONE
HIT

**EVERLY
BROTHERS**

"EBONY EYES"

b/w
"WALK RIGHT BACK"



the first name in sound

WARNER BROS. RECORDS

BURBANK, CALIFORNIA

ORDER FROM YOUR NEAREST DISTRIBUTOR

#5199

CHICAGO DEALER GROUP TO AIR CO-OP BIG PROSPECTS

Also Ponders Over Pricing Structures Of LP's & Singles

Continued from page 1

merchandising methods throughout the industry; 3. Reduced price structure of LP's and singles; 4. More effective advertising methods.

The Chicago operators said similar would be dropped to 59 cents each, two for \$1, and albums reduced approximately \$1 per unit.

Spokesmen indicated this would "take the water out of the market—and tighten up the industry in general."

Members of the group cited the practice of record clubs in selling disks at reduced prices and pointed out that the "clubs were able to buy disks at a lower price than the dealers."

(Several Chicago dealers currently have a suit pending against RCA Victor, Columbia, and Capitol and their wholly owned distributor, clearing the defendants with selling to club members at lower prices than those offered dealers—a practice which the dealers contend is illegal.)

Spokesmen for the Chicago group point out that, previously, dealers often had as many return-privilege deals as the number of labels they dealt with. They said some improvement had been made in this area following the two-year-old AMTADA proposal.

Regarding the group's proposal for better advertising methods, spokesmen contended that too much manufacturer advertising had been directed at the club level, and that dealers would prefer to see more institutional advertising, "aimed at the quality of the product (records), not the price." This is no obvious reference to club discounting.

The dealers further contended that in the area of better merchandising, much more could be done to aid the dealer. Among suggestions were, having uniform divisions to separate disks into categories for easy selection in the stores; and the uniform placing of record serial numbers and price in the same spot on the covers as a step to speeding up customer selection.

The meeting tomorrow of the Chicago operators will be held at the city's Hoe Sal Gai restaurant at 6 p.m. Although not billed as an "open meeting," spokesmen indicated that any interested dealers or other industry representatives would be welcome.

GLEASON PICKS GO TO DEALERS

SAN FRANCISCO—Each year at this time The San Francisco Chronicle gets out a helpful aid to dealers in the form of a list of the top jazz albums of 1960 as picked by syndicated columnist Ralph Gleason. The list is compiled from LP's reviewed in Gleason's "The Rhythm Section" column and is composed of what the noted columnist deems the best of the year in five categories: vocal, reissues, big bands, special and small groups.

The list contains some 67 titles which are sent to some 400 dealers in Northern California. The dealers then display the album prominently on the walls of their listening booths.

SALES CO-OP FIGHTS DISK DISCOUNTING

SEATTLE—A selling rather than a buying co-op is the answer for the problems of discounting in dealer ranks, according to Barry Ware, of Ware House of Music, here.

Ware is a member of what he calls a dealer selling co-op here, known as Key Record Shops. The stores, with the help of distributors, co-ordinate all of their specials, sales and promotions and run a single ad in local papers carrying the name of each dealer member. "We've been operating five months," Ware said, "and we are bettering our stores and our relationships with customers. This is better merchandising and it's good for everyone."

A buying co-op cannot be very successful," Ware went on, "because it is trying to do the same thing already being done by distributors with short cuts. This can only allocate distributors and result in confusion for everyone."

Calbest Unveils Reverb-O-Plex

HOLLYWOOD—What is claimed to be the first all-transistorized add-on reverbification system, announced here by Calbest Electronics. Calbest's Model No. 603-T, known as the Reverb-O-Plex is designed to be added to any phonograph or amplifier. The unit is compact, and plugs into any 110-120 volt, 60-cycle power outlet. It has a single on-off volume control and a concealed pilot light as an on-off indicator. The unit, available in walnut or maple cabinet, retails at \$109.50.

Concord Ups 4 New Stereo Tape Players

NEW YORK—The Concord Electronics Company has debuted four new stereo tape recorders which it will add to its already established line. They are led by a stereo version of the company's 107 recorder which has a companion amplifier and speaker and is called the 107 SA. Also introduced is the self-contained stereo recorder, the Concord 850. This will retail for \$399. The 401 is another of the new units being introduced by Concord. In addition, the company is housing a battery-operated recorder, known as the 500.

Del. Valley Show Due At Philly in the Fall

PHILADELPHIA—The Delaware Valley Music Show will be held in Philadelphia this fall. The show will be supported by dealers, distributors, manufacturers' representatives and other interested audio parties. All are being invited to participate by an invitation letter mailed out this week. The show is being planned to follow the New York and Chicago shows. Announcements and tickets are being made immediately through the Harry Bortnick Advertising Agency which is actively sponsoring the show.

East's Dealerships Cast Conflicting Views on Co-Ops

Continued from page 1

public at the same prices, smaller record dealers have to pay distributors for their product. We are planning a meeting shortly and I'm sure the matter will come up for discussion," Bondy added that he was now strongly considering joining a local New Jersey co-op, known as Dealers in Sound, Inc. (DISC).

Meanwhile, Irving Randolph, head of the DISC organization, withheld official comment on the projected Los Angeles co-op. Randolph noted that a meeting of his group will take place Tuesday evening (31) in Newark, at which time some discussion of the Coast operation can be expected.

Leo Shapiro, treasurer of the national dealer body, SORD, took issue with the Coast project. Shapiro, a dealer in Jersey City, N. J., referring to a resolution calling for a summit conference of dealer and industry groups, adopted last summer by SORD, asserted, "The timing is bad. It's no time to antagonize our distributors and manufacturers when we are hoping to arrange our summer meeting."

"Mr. Marek (George R. Marek, vice-president of RCA Victor and current president of the Record Information Association of America) has pointed out his hope for a better dealer relationship and his willingness to help with co-ops right now. I think we should bring the conference we all hope for. We should try to effect a better climate of feeling."

Mark Rubinstein, well-known disk dealer in Philadelphia's main-line suburban area in Wayne, Pa., gave the new movement his unqualified support. "I think it's a wonderful thing," said Rubinstein. "It's the only answer. Manufacturers seem willing to bypass distributors and co-ops can perhaps get that kind of service. Dealers aren't getting anywhere with vocal complaints but maybe co-ops can provide the solution."

In the Boston area, Pete Oppenheim of Peter's Music in suburban Lexington, Mass., greeted the idea with only faint enthusiasm. "The deals you can get through your co-op set-up can't really be that much better than we can get ourselves through good relationships with local distributors. And I don't believe it pays to alienate distributors, which co-ops will undoubtedly do."

"Our basic problem in this business is a matter of ethics. We dealers can holler all we want to about ethics to the business and maybe we try to improve them among ourselves. But this matter of ethics has to come from the top. It has to start way up four levels with the manufacturers and work down to our level in the distribution pattern."

Meanwhile, other dealers who asked that their names be withheld, indicated a strong liking for a less formal type of co-op buying set-up, in which three or four dealers in one area would get together and make a single heavy purchase from a distributor when a deal was available—such as a volume discount, dated billing blandishments often offered during fall selling plans.

DEALER INVENTORY CHARTS

Dealers will find these charts a reliable weekly guide to more profitable inventory and display of records, playback equipment and related merchandise.

BEST-SELLING PHONOGRAPHS

These are the nation's best selling phonographs by manufacturer, based upon a sample of 10 major metropolitan areas having the most representative national cross-section of record-phonograph dealers. A different price group of phonos will be published in this chart each week.

The percentage figure shown for each brand is its share of the total number of weighted points derived from all dealer responses. Point tabulations are based upon the rank order of manufacturers' phonos sales of each dealer, and weighted by size of dealer. Only manufacturers earning 3% or more of the total dealer points are listed below.

PHONOS LISTING BETWEEN \$81 AND \$100

RANK	BRAND	% OF TOTAL POINTS
1	Magnavox.....	31.0
2	Columbia.....	14.6
3	Webcor.....	13.4
4	Capitol.....	11.2
5	Motorola.....	10.8
6	Decca.....	6.0
7	Voice of Music (V-M).....	4.9
8	Philco.....	3.7
8	Ambassador.....	3.7
	Others.....	0.7

BEST BUYS IN RECORDS

These records, all of those on the Hot 100, have begun to show NATIONAL sales breakout action this week for the first time. They are recommended to dealers and all other readers or having the potential to do so. The way. Previous Billboard Spotlight Picks are marked (*).

POP

BABY SITTING' BOOGIE..... Buzz Clifford
(Reis, BMI) Columbia 41876

***DON'T BELIEVE HIM, DONNA**..... Lenny Miles
(Ludov, BMI) Scepter 1212

***STORY OF MY LOVE**..... Paul Anka
(Spanka, BMI) ABC-Paramount 10168

DEDICATED TO THE ONE I LOVE..... Shirelles
(Arnfr, BMI) Scepter 1203

***AT LAST**..... Etta James
(Feist, ASCAP) Argo 4003

***WHAT A PRICE**
(Travis, BMI)

***AIN'T THAT JUST LIKE A WOMAN**..... Fats Domino
(Cherio, BMI) Imperial 5723

C&W

No selections this week.

R&B

***HOOCHIE COOCHIE COO**..... Hank Ballard and the Midnighters
(Slebritz, BMI) King 5430

***AT LAST**..... Etta James
(Feist, ASCAP), Argo 4003

ALL IN MY MIND..... Maxine Brown
(Figurs, BMI) Nomar 102

ALBUM COVER OF THE WEEK



THE VOICE OF HAWAII—William Keolu Orchestra & Chorus, RCA Victor R 2515. Inviting tropical scene in blues and reggae. Photo by Werner Skay/F.P.G. Prime display item.



TAI CHI CHUAN—Sophia Dela, Decca DC 413. Enchanting cover depicting Oriental art. Photo by Ernest Sodolay, photo by Bernard Cole.

WONDERS OF WEST BERLIN

Elaborate Disk Store
EMI Firm's Showcase

By ROBERT SCOTT

Berlin, torn between East and West, is a city of contrasts. Perhaps nowhere is this more true than in the city's record stores. A comparison can be drawn between the attractive, brightly lit showrooms of Electrola and Deutsche Grammophon or the Kurfürstendamm, the main shopping street in West Berlin, and the ill-lit, understaffed government-owned stores, Das Gute Buch and No. 1 Alexanderplatz, in the Soviet Zone of the city. To American retailers, both operations seem to have Alice-in-Wonderland qualities about them.

West Berlin has literally hundreds of stores selling records—some of them little radio shops with a few albums kept on display as a sideline; others, elaborate, high-end operations in principal shopping areas. The Electrola store was set up by Electric & Musical Industries' German subsidiary in a building renovated since World War II to act as a showcase for our company and our product, and as an experiment in retailing, according to an EMI official. "The store tries out new techniques and new products to see how they go before we recommend that our regular distributors try them."

The stereo listening booths at the rear of the store are an example of the new ideas we try. They include a turntable and arm mounted with a stereo cartridge, into what

resembles a modern coffee table. At the side of the table is a receptacle holding two white units which resemble the handpiece of an American telephone. "There is one earpiece for each channel," explained a store salesman. "The customer simply holds one in each hand and listens to the record he has selected. Because he uses earpieces, he can listen without disturbing others. And if two people want to listen to a record, whether it's stereo or monoaural, they can each take an earpiece."

Listening Plays Big Part
Listening plays a big part in West Berlin record retailing. "Whether it's popular or classical," a store spokesman explained, "people have to spend more money on records here than they do in America, and they insist on hearing what they're getting. We couldn't ever get away with selling pre-packed items, for example. A 12" stereo record here costs \$6.50; monoaural records cost from \$4 to \$6 for the same music. Even an EP sells for about \$2. People think twice before spending that kind of money; they read the reviews, and they still want to hear

(Continued on page 85)

Webcor Sets
Hefty Spring
'Zero' Promo

CHICAGO—Webcor, Inc., has completed plans for a spring promotion program of saturation proportions, based on the theme "Zero in on Webcor." A hefty budget of \$90,000 has been earmarked for the campaign.

The reference to "zero" in the program has to do with the amount (zero) the customer has to pay for the premiums Webcor dealers will be making available this spring. One of the most important items is a free Keystone K-20 8-mm. movie camera to be given to every Regent Coronet tape recorder. With every Holiday model portable phone, a transistor radio is given.

In addition to heavy point-of-sale material, the firm is running full page ads and spreads in Life, Esquire, Coronet and Sunset magazines. Ads are also scheduled for Holiday and Modern Photography. There are extensive advertising and promotion plans also set for the Webcor-end Galaxy tape console with AM-FM radio unit; an AM-FM transistor radio and other new items in the Webcor line.

A novel sales incentive plan by Webcor titled "Take a Break," meaning a long weekend break for two at any of several areas, is being reserved for dealers.

RETAILING
PANEL

If you have a provocative question to ask the nation's retail music-phonograph dealers, please send it to this department, 1564 Broadway, New York 36, N. Y. Your name will be credited where it appears.

THE QUESTION

Piffage: How do you fix it?

THE ANSWERS

JOE GOLDBERG

Variety Records
Wheaton, Md.

We have a large store in a shopping center area, so it is a problem.

During the Christmas holiday period we have a uniformed national detective bureau man on duty 30 hours a week. He just roasts around the store and it has helped. Otherwise, we try to close eye on customers, particularly the kids. Their school books make our job difficult. We lose 2 to 3 per cent of single sales that way.

FRANK CARIE

John Wade, Inc.
Cleveland, Ohio

With any customer, we check their parcels up front. This includes the books that kids bring in. We also re-modeled several years ago at great expense so we could see all parts of the store. We have a time with kids and singles, but adults are the LP thieves. If anybody comes in with a sack of groceries or a box big enough for an LP, we watch them carefully.

HARRY CALLAWAY

Thearle Music Co.
San Diego, Calif.

We maintain a watchful eye, we use detectives, we have employees trained by the police and we use mirrors. We also put stings where employees and experienced "detectors" are concentrated. A year and a half ago we cut out listening booths (classical buyers prefer unplayed disks) and our volume has increased and piffage has declined.

BILL HEMILFARB

Bill's Record Shop
Phoenix, Ariz.

Whenever we catch a youngster stealing a record, we give him a lecture. We tell him next time he wants a record had enough to steal it, we'll give it to him free. Or if he wants to, he can have it and pay us a dime a week. We've moved singles up front, close to the cashier. We've also replaced booths with listening posts, using earphones and players with reduced volume.

DISK DEALS FOR DEALERS

A summary of promotional opportunities for dealers by manufacturers and distributors currently offering records of special interest. Shows where available are starting and expiration dates for each deal, as well as the date of issue and page number of the original news story and/or advertisement providing details of each promotion. Please consult these for full information.

COLUMBIA—Expires January 31, 1961. Started January 1, 1961. All Columbia mono sets (except Broadway show albums and multiple LP show sets) feature a 10 per cent discount, and all stereo albums (except show sets) feature a 20 per cent discount. Two and four-track tape also equal quality. Harmony Records is featuring a discount of 15 per cent. All EP disks, both mono and stereo, also feature a 15 per cent discount. See page 3, January 9 issue for details.

LONDON—Expires January 31, 1961. Started January 1, 1961. Two separate plans: 1. "Surplus Stereo Stock Program," includes 65 specially selected stereo LPs at 50% of the normal cost. 2. "SP&I Program," 10% extra discount on general London catalog. Includes special dated billing plan and local newspaper advertising allowances. See page 8, December 31 issue for details.

ROULETTE—Expires January 31, 1961. Started January 1, 1961. Special fifth anniversary half-price bonus sales program. One album from the catalog at half-price with one purchased at full price. Includes all LPs on Roulette, Tico and Roost, plus all new January releases on each label. Also there is an extra 10% discount allowed on purchases of low-price Forum line. See page 3, December 31 issue for details.

VERVE—Expires January 31, 1961. Started January 1, 1961. Known as "61 Prep Plan," Extra 15% discount on entire catalog of 800 LPs (stereo and mono). See page 6, December 31 issue for details.

WARNER BROS.—Expires January 31, 1961. Started January 1, 1961. Dealers can turn in obsolete merchandise on any label in exchange for W. B. product ordered. For every \$5 worth of W. B. product ordered, dealer can turn in \$1 worth of obsolete. Price schedule figured on dealer cost. Applies to all Warner Bros. catalog except the two Newmarket LPs. In these cases the ratio is 10 to 1 instead of 5 to 1. See page 3, December 31 issue for details.

EPIC—Expires January 31, 1961. Started January 1, 1961. "Epic January Sales Program." Offers distributors a 10% discount on all classical and popular monoaural LPs and a 20% discount on all stereo classical and popular LPs. Also 10% discount offered distributors on all 4-track tapes. Deal also applies to all Perfect LPs. The "Lamin Plays Lamin" album is being offered to consumers at \$2.98 markup or monaural as part of this program. Dealers will receive full list markup. Dealer aids and extensive promotions included. See page 2, December 31 issue for details.

UNITED ARTISTS—Expires January 31, 1961. Started January 9, 1961. Distributors are offered a special stocking deal. Buy five copies of the same LP and get one free. Plan applies to entire UA catalog but not to UA's Sound Series. Ultra Audio, which is being offered as a one-for-six program, through January 31. See page 2, January 9 issue for details.

ELEKTRA—Expires January 31, 1961. Started January 1, 1961. Get one album free with every 10 LPs ordered. Plan covers complete catalog except for January releases, the Aero Program series and libraries. See page 3, January 9 issue for details.

SAMBERT—Expires February 13, 1961. Started January 9, 1961. 100% extra discount all items ordered during period, including new releases. 100% exchange plus deferred billing 90 days, equal payments due 10th of March, April and May. Dealers must order minimum of seven or eight new releases in any combination of stereo and mono to qualify. See page 3, December 31 issue for details.

MERCURY—Expires February 15, 1961. Started January 9, 1961. One album free for every 10 albums purchased in Mercury catalog including new January releases. See page 52 and insert in January 9 issue for details.

TIME—Expires February 15, 1961. Started January 1, 1961. For every \$5 worth of album product purchased, \$1 worth of obsolete stock can be returned. Dated billing 30-60-90 days. See pages 18-19, January 9 issue for details.

CAMEO, SWAN AND PARKWAY—Expires February 24, 1961. Started January 16, 1961.

Promotion deal is on five albums in catalog: three by Bobby Rydell and two by Chubby Checker. Dealers offered 15% discount on every album ordered and 100% exchange privileges. A sixth album soon to be included in the program is "The International Pop Orchestra." See pages 8, 12 and 13, January 16 issue for details.

ABC-PARAMOUNT—Expires March 31, 1961. Started January 16, 1961. Winter merchandising plan offers straight 12½ per cent discount off the face of the invoice and specific dated billing for qualified dealers. Plan applies to 11 new ABC-Paramount albums, four initial LPs in the label's new jazz series, Impulse, and Chancellor LP product. See page 4, January 16 issue for details.

MGH—
"21 Gun" Salvo to 1961. Distributors are being offered 20% bonus in merchandise (buy 100, get 20 free). Deferred billing: 30-60-90 days, provided account is current. Discounts with dating: 2 per cent cash discount with each payment, in accordance with above dating plan. 100% exchange privilege within 30 days. January "Twenty-One" Sale release. Terms also apply to all purchases of LPs in the new MGH, Melrolapz and Cub label catalogs. See last page of insert in January 16 issue for details.

DECCA—No expiration date. Started January 1, 1961. An incentive plan, details of which are available from Decca factory branches. Also, a new 10 per cent exchange privilege for dealers, effective with album purchases on or after January 1 of this year. Plan applies to all Decca, Coral or Brunswick product on a dollar-for-dollar basis. Complete details of new plan to be sent dealers when the savings becomes available next July 1. See page 16, January 23 issue for details.

BEST SELLING!
LOWEST PRICES
HIGHEST QUALITY
BIGGER PROFITS

GENUINE
DIAMOND
NEEDLES
TRANSCRIBER CO., INC.

WRITE DEPT. C,
P.O. BOX 474, ATTLEBORO, MASS.
FOR ORDERING INFORMATION

NEW DEALER PRODUCTS

Browser Utilizes Available Space



A Promotional Browser has been devised by the Freedman Aircraft Engineering Corporation of Charlevoix, Mich., which is designed to fit any and all dealer display needs. The unit holds 154 LP's and is 23 1/2 inches deep, 26 1/2 inches wide and 37 inches high with top sign. It weighs 50 pounds.

A number can be used in bank form or can be turned into a series of individual displays for heavy traffic areas during special promotions. It may be used as a singles record center in stores where other merchandise is also sold. The Browser's relatively small size makes it useful to dealers with a minimum of floor space.

French Accent on Portable Phono

The young lady shown here is demonstrating the portability of one of the members of a new, imported French line of portable phonographs being marketed by the Ionard International Corporation of New York City. The model shown is the "Transit," an all-transistor, four-speed set that operates on six flashlight batteries. The machine is available in four finishes of textured, plastic, pigskin, parchment, check or tartan plaid. The weight of the unit is eight pounds and it sells for \$69.95.



Converts AM Auto Set to FM



Boston's Radio Shack has produced, under its Realistic

banner, a unit that allows for FM reception on AM auto radios. The converter contains seven tubes and is designed for 12-volt operation only. It is 7 by 3 1/2 by 5 1/2 inches and is installed below the dashboard of most automobiles. The set is being sold at the five Radio Shack stores and is orderable by mail from the firm in Boston.

The Care & Handling of Customers

"Satisfying Customers for Profit," is the very matter-of-fact title of a new booklet being sold by the Howard W. Sams Company of Indianapolis. The text deals specifically with service-type businesses, and there are 25 field tested case histories included which are likely to confront radio and TV service businessmen. At the end of each chapter or episode, questions are asked which refer back to the episode text to refresh the reader's memory. The list price of the book is \$1.25.

Other new titles from Sams are "Rapid Auto Radio Repair," and "Servicing Transistor Radios."

Turntable in Kit; Cartridge Deb

The Fairchild Recording Equipment Corporation has introduced a new version of its latest two-speed turntable, the 440-2K. The unit sells for \$55 and contains prent mounting boards.

The same firm has also debuted the de luxe SM-2 stereo cartridge. The new cartridge comes in a special point-of-purchase package and features removable stylus assembly. This unit sells for \$37.50. The company is also releasing a separate component version of its 500-tone arm-transducer. The arm is referred to as the 500A and sells net to the user at \$28.

'Cannister' Adds Speaker Depth

A new Dimension Cannister which adds depth to speaker installations was demonstrated by the Barber Sound Laboratory of Bartlesville, Okla. The new unit has electronic parts sealed in a half-pint capacity container which is wired to loud speaker systems and controls their sound diffusion. The new cannister comes with two jacks built in. With plugs, it can be inserted into the sound systems of car and home radios of all types, TV, consoles, portable or table phonos and tape recorders.

STORE-TESTED PROFIT POINTERS FOR DEALERS

Specialized Sales Hike Tape Recorder Volume

By ROBERT LATIMER

Picking specific markets for recorder rentals, and then making every aggressive effort to appeal to the people concerned, is an approach to tape recorder success which is selling over 500 units per year for Lloyd Berman, of Lloyd's Camera Exchange, Hollywood.

"There are a lot of people who can benefit from tape recorder ownership who don't know that they can do so," Berman said. "Accordingly, it's our job to implant some interest in the subject, and to use the rental department to capitalize on it."

The centerpiece of Berman's promotional program is a sign in one window given over to tape recorders at the big downtown Hollywood store. The sign asks simply "Confused?" At the left side of the sign, attention is invited from writers, teachers, music lovers, salesmen, contractors, actors and students. The notation at the bottom suggests

"If you don't know, rent your choice and buy!"

Carrying 16 brands of tape recorders, all the way from tiny low-priced imports, up to professional-level tape players for broadcasting purposes, Berman doesn't worry as to whether he has the recorder which any of the people in these classifications can use. His inventory has been shaped entirely by long experience with various types of renters, and he knows that as long as the rental department is doing business, sales will naturally follow.

The California dealer rents the average tape recorder at \$5 for the first day, charging \$2.50 per day thereafter. At least six out of every 10 renters wind up buying a machine, enough at both the low end and high end of the scale to produce an average sale of \$150, and 500 units per year. Berman feels that at least three-fourths of this number would never have bought

a tape recorder had it not been for the rental service.

"We are aggressive about letting the public know that rentals are available," Berman said. "Our five sales people make it a point to ask every customer who comes in what his profession is. If he's an actor, a minister, a teacher or just an ordinary businessman, we immediately ask whether he has considered the value of a tape recorder toward polishing his techniques toward saving time in business operations. Usually, this sort of approach puzzles the customer, but it gives us the ideal opportunity to point out the separate tape recorder department in the right front corner of the store, and suggest that he rent a machine. Almost everyone, we have found, has been at least briefly exposed to a tape recorder at one time or another, and wants to experiment with one. That's the important point—getting it into his hands."

Rentals usually cover a period of three or four days, during which time the customer will realize the multiple use of tape recorders as dictating machines, for music, for writing reports. Quite often, the customer wants to buy the actual machine which

(Continued on page 84)

HISTORY OFFERS
A NEW SELLING OPPORTUNITY

Promote these Audio Book albums during this year's

Civil War Centennial!

This year marks a century since the outbreak of the Civil War. In remembrance, a great many memorial activities are being planned throughout the country. Here's your big chance to really profit during this centennial year! Promote these two Audio Book Albums of historic significance and gain greater sales! Hurry, start your big promotion today! Ideal sellers for Lincoln's birthday, too!



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AND SPEECHES OF ABRAHAM LINCOLN

A total of 108 speeches, letters, poems and miscellaneous writings of our great forefather are magnificently read by the famous artist, Raymond Massey.

6 Ultra-Microgroove 16 rpm Records — \$8.95 List

THE RED BADGE OF COURAGE

The supreme stress of battle on the individual soldier is herein expressed by Robert Ryan. Complete and unabridged. 6 Ultra-Microgroove 16 rpm Records — \$6.95 List

CALL YOUR DISTRIBUTOR — TODAY!

Write for Complete Catalog

AUDIO BOOK COMPANY

St. Joseph, Michigan

"Great Literature in High-Fidelity"

The Wonders of West Berlin

Continued from page 82

for themselves." In fact, the visiting American who simply selects his records from the sectioned-off browser bins and tries to pay for them is likely to be met with an incredulous "But don't you want to hear them?" from the salesgirl.

There is no shortage of sales personnel. There may be as many as five salesgirls on the floor at a time, plus the manager and an assistant manager. "We pay our girls slightly better than do other types of shops," this reporter was told, "and we expect them to know our merchandise—both popular and classical. We try to hire sales help who know and like music."

Although the store consists of one large selling area, with listening booths at the rear and a manager's office to one side, definite areas have been set up by using browser bins devoted to specific types of records. Two bins back-to-back, devoted entirely to stereo,

greet the customer as he enters the store. Directly behind them are two devoted to singing and operatic recitals ("there's a great deal of interest in opera this year"). Adjacent to the bins on the wall is a display of complete opera sets. Further back, the customer will find bins containing more classics, current German jazz and popular music. Toward the rear along the wall are spoken word sets, including a few English language sets by Caedmon.

Clerks Fast and Efficient

Although much of the store's inventory is on display in the bins, mounted on the wall or on attractive display racks, there's always the possibility that the customer may want something he doesn't see. Accordingly, a few minutes after a customer begins browsing, he'll be

approached by a salesgirl asking if there's something she can get him. These girls are fast and efficient—so much so that the customer with a shopping list must be careful. No sooner has he read the first item off the list than the girl has disappeared in search of it. Seconds later, she's back with a fresh copy, and the customer asks for the next item. Again the girl disappears. This procedure lasts as long as there are items on the list; and can be unnerving to Americans used to helping themselves.

When the customer has selected all the items he wants, he takes them to a checkout counter at the front of the store, where he pays for them. As one clerk rings up the purchase, another inspects each record for scratches or defects. Then they're wrapped in a bag with a selection of literature not only about Electrola products, but about Telefunken-Decca, Amadeo and other labels.

No Discounting

Although there is no such thing as discounting, even in this company-owned outlet, customers can and do demand a 3 per cent rebate

for paying cash. "This is standard retailing practice throughout Germany," a store official explained. "We do it because all our competitors do it. But if we discount any further, we would be unable to buy records to sell. Other dealers could even put pressure on Electrola not to sell us. Besides, why should we give our profits away?"

The Electrola showroom features a tasteful decor in light and dark grays, white walls, modern chairs and store fixtures. Much of the store is illuminated by small spotlights in the ceiling which are aimed at the white walls.

In-store and window displays lean heavily on the artwork of album covers, with few props used to add effect. A popular after-hours display (used in many Berlin

retail businesses) is an assortment of record jackets sprung out checkered-fashion on the carpeting inside the glass front door. "It serves two functions, actually—it gives us additional area to display new records, and burglars trying to break in would have to disarrange it."

Stereo is prominent in the displays of both stores. "We push stereo," says the EMI spokesman, "even though it doesn't account for much of our business yet. At present stereo runs perhaps 10 per cent of total sales, with items like complete opera sets, the American pop albums by Frank Sinatra and Nat King Cole accounting for the bulk of that."

(Next week—a look at an East Berlin store)

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and NEW TOWER California's World Famous Resort overlooking the Blue Pacific where Miramar meets the sea. Twenty minutes from International Airport. 435 guest rooms and bungalows, all with television and radio. Complete service facilities. Beautiful pools. 10,000 acres of landscaped grounds. Rates from \$6.

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• ALBUQUERQUE, N.M. World Famous
• GLENDALE, CALIF. World Famous
• WASHINGTON, D.C. World Famous
• PITTSBURGH, CALIF. World Famous
• PITTSBURGH, PA. World Famous
• HONOLULU, HAWAII World Famous
World-famous hotels
Teletype service—Family Plan



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Where there's
business action,
there's a
businesspaper

... where there's record/phone
business, there's

**BILLBOARD
MUSIC WEEK**



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JUDSON 2-5000
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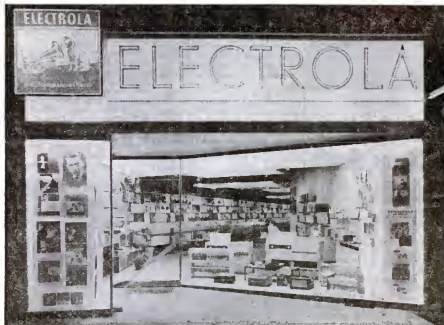
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All glass storefront of retail outlet in West Berlin, operated by the EMI West German affiliate, Electrola, reveals on attractively laid out store featuring heavy emphasis on phones and radios as well as records of all types.



Crowds of record buyers mill around many of the music and record stores in West Berlin. Typical of these throngs is the one pictured here, outside the attractive Electrola retail outlet, operated by the German EMI subsidiary. Lighting is used effectively to draw interest of passers-by.

U. S. Bills Blast Gaming Device Shipments

By DOLORES NEWCOMB POE

WASHINGTON—Legislation that would outlaw the shipment of gaming devices in inter-State or foreign commerce, and tighten up the Johnson Act, was introduced in both houses of Congress last week.

On the Senate side, S. 524 was introduced by Sen. Alexander Wiley (R., Wis.), while Rep. William C. Cramer (R., Fla.), introduced H.R. 3024 in the House. Both proposals were introduced at the request of outgoing Atty. Gen. William P. Rogers. (BMW, January 23.)

The bills are much like those introduced in the last several sessions of Congress. They would amend the Johnson Act to outlaw shipments of many types of gaming

devices, in addition to fruit machines already covered by the act.

New wording would read as follows: "Any other machine or mechanical device (including, but not limited to, roulette wheels and similar devices) designed and manufactured primarily for use in connection with gambling, and (a) which when operated may deliver, as the result of the application of an element of chance, any money or property, or (b) by the operation of which a person may become entitled to receive, as the result of the application of an element of chance, any money or property, provided that the provisions of this subsection shall not apply to parimutuel betting equipment or materials used or designed for use at race tracks where betting is legal under applicable State laws."

The bills would amend Section 2 of the Johnson Act to outlaw the shipment of gaming devices in foreign as well as domestic commerce. Shipments would be allowed, however, to States or "subdivisions of States" where gaming is legal. This means that the devices could be shipped to Nevada, and several counties in nearby Maryland.

Finally, the new proposals would tighten up the registration requirements of the act, and make it possible for agents of the Federal Bureau of Investigation to have access to records kept by those engaged in "manufacturing, repairing, reconditioning, dealing in, or operating" such devices.

The bills have been referred to the Senate and House Commerce Committees for study and comment. Similar proposals have died in these committees in the past.

Canteen Music Operation Begins; Eyes Game Field

• Continued from page 1

AMI juke boxes, while Rowe vending machines will be sold directly to operators, as they have in the past.

All of these statements mean that Canteen is putting fewer and fewer of its eggs in the food and drink vending basket and making inroads in what Schuster terms "service vending."

By service vending, he means juke boxes, background music, kiddie rides, bill changers and coin-operated laundries and dry cleaners.

Bombshell

While Canteen's entry into the juke box operating field has been considered inevitable by industry leaders, the suddenness of its announcement, coupled with the disclosure that the giant firm will also operate games, is something of a bombshell.

Historically, vending machine operator have attempted to divorce themselves from juke box and game operations—making the distinction between selling goods and dispensing amusement.

However, this distinction has become increasingly blurred in the last three years. Seeburg is now firmly established in full-line vending manufacturing. Bally has strong division making vending machines. Williams acquired vending properties, which it is selling to Rock-Ola, already established in the vending field.

Major Push

And now Canteen, which already owns AMI and Tonomat (a German juke box manufacturer) to make a major push in juke box and game operating.

Partially on the basis of expansion in juke box and game operation, Schuster predicted that 1961

Canteen sales would reach a record \$200 million, with earnings of about \$6 million.

For the fiscal year ended October 31, Canteen sales hit a high of \$173,263,071. However, net earnings of \$3,924,015 were down from the \$4,698,781 of the previous year.

One of the reasons for the decreased earnings was the showing of AMI. Schuster explained that automatic phonograph sales were off, and that development costs of AMI entering the background music field were substantial.

Also, AMI now manufactures at its Grand Rapids, Mich., plant Canteen vending equipment including electronic devices. The cost of setting up this manufacturing installation contributed to the loss incurred by AMI.

Schuster predicted that the AMI subsidiary would "return to profitable operations during the 1961 fiscal year."

Canteen also intends to become a factor in coin machine financing, although Schuster said the firm's two wholly owned finance subsidiaries would limit its Canteen paper to 25 per cent of their volume.

The Canteen Finance Division includes the Commercial Discount Corporation and the Hubsman Factors Corporation. These finance houses will also lease equipment.

Increased emphasis will be placed on Canteen International S. A. of Geneva, a wholly owned subsidiary of the company, Schuster said. CI makes the Tonomat juke box in West Germany, while Canteen Automatenbau makes and sells juke boxes and accessories.

Schuster said that the next years expansion will be in Asia and the Near East.



SAM LEWIS

Lewis Resigns Williams Berth And CMC Post

CHICAGO—Sam Lewis, vice-president of Williams, and a director of the Coin Machine Council, last week resigned his post with both organizations and indicated he plans to leave the coin machine industry.

The announcement caught the local trade here completely by surprise. Lewis, at 38, is a veteran of 12 years in the coin machine industry and is generally thought of as one of the industry's leading young figures. In addition to his Williams post, Lewis was one of the founders of the recently formed Coin Machine Council, public relations arm of the industry, and has long been active in numerous industry projects.

Lewis indicated his immediate

(Continued on page 88)

GISSER SHIPS TO 7 NATIONS IN ONE WEEK

CLEVELAND — Cleveland Coin Machine Exchange Company's shipments of music and game machines to seven foreign countries in little more than a week may set some sort of record for the industry, officials believe. Boutshops of bowling and gun games and assorted music boxes were labeled for Johannesburg, South Africa; Cape Town, South Africa; Australia; Tokyo, Japan; Hong Kong, China; Belgium and Greece. The shipments included more than 200 pieces. "Now that the Port of Cleveland is closed for the winter, we have to again rely on ports along the East Coast," said Morris Gisser, president. Cleveland Coin Machine Exchange ranked the seven countries through the ports of New York, Baltimore, Savannah and Houston. Equipment is trucked to these ports for overseas shipment.

Rock-Ola Bows 100-Play Box; Buys Wms. Venders

• Continued from page 1

dent, E. G. Doris, said the firm would have an announcement next week.

The purchase gives Rock-Ola the highly reputed IVI coffee machine, which Williams had acquired from Schroeder Industries about a year ago.

The move leaves little doubt that Rock-Ola intends to go all the way in the vending field. Previously the firm acquired the Fred Hebel Corporation, manufacturer of ice cream machines, and presently Rock-Ola is in production on hot drink, cold drink, and bulk milk machines. The likelihood is now

strong that the firm will acquire cigar and candy machine properties within the year.

Games
Williams, a subsidiary of the Consolidated Sun Ray Corporation (a publicly held firm listed on the American Stock Exchange), will now concentrate solely on amusement game production.

Rock-Ola's new 100-selection wall photograph is the first stereo model of its kind in the industry. Rock-Ola previously manufactured a wall-model juke box, but in a monaural model.

(Continued on page 88)



THE BALLY SHARPSHOOTER features three rows of targets.

Bally Introduces Air-Powered Gun Game With Moving Targets

CHICAGO—A new air-powered gun game with movable targets and bonus scoring feature, was announced last week by Bally Manufacturing Company.

Called Bally Sharpshooter, the game features three rows of targets—stationary rabbits, scoring 10 points each; moving squirrels, three large ones for 10 points and three smaller ones for 20 points; and a jumping bear that appears and disappears in eccentric patterns, scoring 40 points.

The player is guaranteed 20 shots, but may shoot extra balls until a clock registers 40. The clock is adjustable to 50. No free plays

are registered, but the player may shoot again if a required high score of 600 is attained.

The gun is a realistically designed, air-powered pistol that shoots plastic balls at the targets. The player can squeeze off individual shots or hold the trigger down for repeat action.

The cabinet is of wood, decorated in attractive yellow, red and white designs. The front of the range is of plexiglas, with the sides glass. Bally general sales manager, Ed O'Connell, noted the game had received an extensive program of location - testing with excellent results.



THE FIRST OF A SIZABLE SHIPMENT of United's Tip-Top bowling alleys are being shipped via Air-France to the firm's newly named French distributor, Paris-Swings, Paris. Representatives of the firm, Jean Paricat and Frank Francois, have spent the past week in the U. S., touring the United plant, visiting with officials and getting acquainted in general with the American coin trade.



DEAN MCMURDIE, Seeburg Western sales representative, addressed nearly 75 music operators, their wives and record suppliers at a regional sales meeting hosted by Michael Distributing Company at the Roosevelt Hotel, Seattle. McMurdie conducted a similar meeting in Los Angeles some months ago. He said others will be held, with the next probably in Portland, Ore. Ray Galante and John Michael, of the local distributorship, greeted the guests.

United Awarded \$6 Mil U. S. Contract; to Expand

CHICAGO — United Manufacturing Company was last week awarded a \$6 million government contract as the firm announced an expansion program that includes setting up of the government contract division, expanded promotion and marketing for overseas music and game interests, and promotion of key personnel.

Ray Kraehmer and Glenn Johnson were named vice-presidents of United Manufacturing Company and will head the new contract division. The pair will also continue in their present posts, heading juke box sales for United Music Corporation.

Williams Bows 5-Ball Pin Unit Bonus Scoring

CHICAGO—Bo-Bo, a new five-ball single-player pin game with bonus scoring, and a circus clown theme, was introduced last week by Williams Electronic Manufacturing Corporation. Bo-Bo features the new modernistically designed cabinet and raised light box, recently bowed by the firm.

Purpose of the game is to earn single, double or triple bonus scores on both a yellow and green target scoring field. The player advances the yellow and green scores by hitting two control rubbers at the top. Bonus scores are made by knocking out a series of numbers, one to six, in sequence.

The first four numbers can be scored with a single skill shot bouncing from side to side. Getting all four gives a double bonus, all six gives a triple bonus. Numbers 1 and 2 are top bumpers, 3 and 4 are side bumpers, and 5 and 6 are side control-rubbers. Side rollers can also be lit for free plays.

Bo-Bo has 10-cent and 25-cent insertion, aluminum trim on the cabinet sides, and Williams' new "Life Guard" plastic playfield.

As a move toward expanding the market for both juke boxes and games, United named distributors in Belgium and France and renewed an agreement with Industria Elettronica for United Phonographs in Mexico.

The Novetta Company, Antwerp was named exclusive distributor in Belgium. Paris Swings, juke box and game distributor and operator in Paris, was named exclusive distributor for France.

Two representatives of the Paris firm, Jean Paricat and Frank Franciosi, are currently spending the week at the United factory and will look over U. S. coin machine facilities. First shipments of a sizable order of bowling alleys were dispatched last week by United to the firm via Air France.

Announcement of the government award came from the Midwestern regional office of the U. S. Army Signal Supply Agency, which listed the contract at \$6,039,936. United was one of 23 firms which submitted bids in response to solicitation made of 111 firms. Actual equipment involved is a "1241 each Terminal Telephone Type AN-TCC-7" less power supply."

United Vice-President Bill Deselm said that as a result of extensive market research in recent months, the firm's promotion program on Bowl-A-Rama will be expanded. Plans will be announced in the near future.

A. S. Warner, Veteran Cigaret Operator, Dies

W. HARTFORD, Conn.—Alexander S. Warner, 58, president of Warner Self Service, Inc., Hartford cigarette vending machine business, died January 20 at his home here. Born in Russia, he had lived in Hartford for 40 years. He was in the vending machine business since 1938.

Survivors include his widow, Claire; a son, Marshall; a daughter, Mrs. Gerald N. Seitz; a sister, Mrs. Albert S. Kaufman; and three grandchildren, all of West Hartford.

PROGRAMMING GUIDE

Record sides in the chart below are broken down into one derived from this week's "Hot 100" and "Bubbleing" category. It will have a multiple listing.

EASY LISTENING:

ARE YOU LONESOME TONIGHT, Elvis Presley, RCA Victor 7810
BLUE TANGO, Bill Black's Combo, HQ 2027
CALCUTTA, Lawrence Walk, Dot 16161
CHERRY PINK & APPLE BLOSSOM WHITE, Jerry Murray's Harmonies, Columbia 41816
CORONA, CORONA, Ray Peterson, Decca 2002
EDOUARD, Ferrante and Teicher, United Artists 274
EDOUARD, Montauk, London 1953
EDOUARD SONG THIS LAND IS MINE!, Pat Boone, Dot 16176
IF I DIDN'T CARE, Platters, Mercury 71749
LAST DATE, Floyd Cramer, RCA Victor 7775
MAGNIFICENT SEVEN, Al Cohn, United Artists 261
MY EMPTY ARMS, Jackie Wilson, Brunswick 9-55201
MY LAST DATE (WITH YOU), Shaver Dots, RCA Victor 7825
MY LAST DATE (WITH YOU), Joell James, M-G-M 12933
TAILOUR YOUR HOME IS IN THE SEA!, Luffa, Kapp 349
TIGRUS IN MIND, Nina Simone, Colpix 175
WHEELS, Struts-A-Longs, Warwick 603
WHEN I FALL IN LOVE, Ella Jones, King 5424
WHERE THE BOYS ARE, Connie Francis, M-G-M 12971
WONDERLAND BY NIGHT, Bert Kaempfert, Decca 31141
WONDERLAND BY NIGHT, Louis Prima, Dot 16151
WONDERLAND BY NIGHT, Anita Bryant, Carlton 537

TEEN REAT:

APACHE, Jorgen Ingmann, Aco 6184
A THOUSAND STARS, Kathy Young and the Innocents, Indigo 108
ANGEL BABY, Beale and the Originals, Highland 1011
ANGEL, BOY SHOULDER, Shelby Flint, Vallant WB 6001
BABY, O' BABY, Shells, Johnson 184
BABY SITTING BOOGIE, Buzz Clifford, Columbia 41876
CALENDAR GIRL, Mel Sadeka, RCA Victor 7829
C'EST SI BON, Conway Twitty, M-G-M 12969
CHARLENA, Savitris, J. C. D. 116
DANCE BY THE LIGHT OF THE MOON, Olympics, Arson 5020
DEDICATED TO THE ONE I LOVE Five Royales, King 5453
DEDICATED TO THE ONE I LOVE, Shirley, Scapher 1203
DOLL HOUSE, Donnie Brooks, Epe 3018
EMOTY EYES, Everly Brothers, Warner Bros. 5199
EXPOSITION, Brenda Lee, Decca 31195
FLAMINGO EXPRESS, Royal Tones, Goldie 3011
GEE WHIZ, Innocents, Indigo 111
GEE WHIZ, Carla Thomas, Atlantic 2086
GHOST RIDERS IN THE SKY, Ramonds, Amy 813
GIMME BELL, Paul Dinno, Prime 2180
GOODTIME BABY, Bobby Rydell, Cameo 196
HOW WILL I BREAK YOUR HEART, Jerry Butler, Vee Jay 354
MOOCHIE COOCHIE COO, Hank Ballard and the Midnighters, King 5430
HONKY TONK, Paul L. Bill Doggett, King 5444
I COUNT THE YEARS, Drifters, Atlantic 2087
I REMEMBER, Maurice Williams and the Zodiacs, Herald 552
JIM HURSTIN, Ray Orbison, Monument 430
JIM WARDEN LOVE MY LIFE AWAY, Gene Pitney, Master 1002
JIMMY'S GIRL, Johnny Tillotson, Cadence 1391
LAST DATE, Floyd Cramer, RCA Victor 7775
LEAVE MY KITTEN ALONE, Little Willie John, King 5452
LEAVE MY KITTEN ALONE, Johnny Preston, Mercury 71761
LOVELY TENDERLY, Dion, Laurie 3070
LOST LOVE, H. B. Burman, Edo 111
LOVE DONEY, Buddy Knox, Liberty 5594
MANY YEARS AGO, Connie Francis, M-G-M 12964
MUSKAT RAPIDE, Freddy Cannon, Swan 4066
NO ONE, Connie Francis, M-G-M 12971
ONCE IN A WHILE, Climes, Tap 444
PEPE, Duane Eddy, Jamie 1175
PONY TIME, Chubby Checker, Parkway 818
PONY TIME, Don Corvey & Goodtimers, Arnold 1002
RAM-BUNK SHUN, Ventures, Dolton 32
BUBBER BALL, Bobby Vee, Liberty 55287
SOUND OFF, Tins Turner, Jamie 1174

STAT, Maurice Williams and the Zodiacs, Herald 552
SPARK BEE, Cleveland Crochet, Goldband 1106
THE SHERY OF MY LOVE, Paul Anka, ABC-Paramount 10168
THERE SHE GOES, Jerry Wallace, Challenge 50998
UTOPIA, Frank Gark, Crusade 1020
WHAT A PRICE, Fats Domino, Imperial 5723
WHAT AM I GONNA DO, Jimmy Clunes, Aco 607
WAIT A MINUTE, Coasters, Aco 6186
YES, I'M LONESOME TONIGHT, Thelma Carpenter, Coral 62241
YES, I'M LONESOME TONIGHT, Dottie Stevens, Dot 16167
YOU ARE THE ONLY ONE, Ricky Nelson, Imperial 5707
YOU'RE SIXTEEN, Johnny Burnette, Liberty 55285

COUNTRY & WESTERN:

ARE YOU LONESOME TONIGHT, Elvis Presley, RCA Victor 7810
DOT WOODY LIME ALL THE OTHER THINGS, Mary Robbins, Columbia 41922
EMOTY EYES, Everly Brothers, Warner Bros. 5199
LAST DATE, Floyd Cramer, RCA Victor 7775
MY LAST DATE (WITH YOU), Shaver Dots, RCA Victor 7825
NORTH TO ALASKA, Johnny Horton, Columbia 41782
WINGS OF A DOVE, Ferlin Huson, Capitol 4406

RHYTHM & BLUES:

A THOUSAND STARS, Kathy Young and the Innocents, Indigo 108
APE FOR LOVE, Jimmy Charles, Prime 1003
AIN'T THAT JUST LIKE A WOMAN, Fats Domino, Imperial 5423
ALL IN MY MIND, Maxine Brown, Monar 102
ANGEL BABY, Beale and the Originals, Highland 1011
ARE YOU LONESOME TONIGHT, Elvis Presley, RCA Victor 7810
AT LAST, Ella Jones, Arson 5380
BABY, O' BABY, Shells, Johnson 184
BLUE TANGO, Bill Black's Combo, HQ 2027
BYE, BYE, MARY, Willie Mae, Melhorn 1003
CHILLS AND FEVER, Ronnie Love, Dot 16144
CLOSE, TOGETHER, Jimmy Reed, Vee Jay 373
DANCE BY THE LIGHT OF THE MOON, Olympics, Arson 5020
DEDICATED TO THE ONE I LOVE, Five Royales, King 5453
DEDICATED TO THE ONE I LOVE, Shirley, Scapher 1203
DON'T BELIEVE HIM, DONNA, Leony Miles, Scapher 1212
FIRST TASTE OF LOVE, Don E. King, Aco 6185
GEE WHIZ, Carla Thomas, Atlantic 2086
HE WILL BREAK YOUR HEART, Jerry Butler, Vee Jay 354
MOOCHIE COOCHIE COO, Hank Ballard and the Midnighters, King 5430
HONKY TONK, Paul L. Bill Doggett, King 5444
I COUNT THE YEARS, Drifters, Atlantic 2087
I REMEMBER, Maurice Williams and the Zodiacs, Herald 552
IF I DIDN'T CARE, Platters, Mercury 71749
LAST DATE, Floyd Cramer, RCA Victor 7775
LEAVE MY KITTEN ALONE, Little Willie John, King 5452
LOST LOVE, H. B. Burman, Edo 111
MY EMPTY ARMS, Jackie Wilson, Brunswick 9-55201
MY GUY JOSEPHINE, Fats Domino, Imperial 5704
ONCE IN A WHILE, Climes, Tap 444
PONY TIME, Chubby Checker, Parkway 818
PONY TIME, Don Corvey & Goodtimers, Arnold 1002
RAM-BUNK SHUN, Ventures, Dolton 32
SOUND AROUND, Miracles, Tamla 54034
SHOP OFF, Tins Turner, Jamie 1174
SPARK RAPIDE, Don E. King, Aco 6185
STAT, Maurice Williams and the Zodiacs, Herald 552
TEAR OF THE YEAR, Jackie Wilson, Brunswick 55201
THEN THAT GOT, Ray Charles, ABC-Paramount 10141
THERE'S A MOON OUT TONIGHT, Capital, Red Town 1094
CHILL, YOU LOVE ME, Thompson, Shirlanes, Scapher 1211
TIGRUS IN MIND, Nina Simone, Colpix 175
WAIT A MINUTE, Coasters, Aco 6186
WHAT WOULD I DO, Mickey and Sylvia, RCA Victor 7811
WHEN I FALL IN LOVE, Ella Jones, King 5424
WHAT A PRICE, Fats Domino, Imperial 5423
YES, I'M LONESOME TONIGHT, Thelma Carpenter, Coral 62241

Indiana Coin Machine Trade May Be Spared From New Legislation, First Time in Years

By JOSEPH KLEIN

INDIANAPOLIS—For the first time in a decade, Indiana's coin machine industry may be spared the burden of new laws or new taxes at the hands of the Indiana General Assembly, now convened for its biennial 61-day session.

While the Assembly has many weeks to go until its adjournment in March, legislative observers are beginning to say—though not without some caution—that the prospect legislation detrimental to automatic equipment operations is subsiding.

Events of the last two and four years may have served the interests of the Hoosier coin machine operator.

Income Tax

If a comprehensive increase of the State's gross income tax had not been adopted in 1957 to provide an adequate reserve and revenue for the forthcoming biennium, the chances are that the industry would now be confronted with the certainty of new and added taxes.

Punitive legislation which would have hurt the ethical with the unethical would have been an almost inevitable eventuality in this session if the McClellan Rackets Committee had not succeeded in exposing and cleansing Indiana coin machine operations of unsavory practices. The McClellan hearings took place in June 1959, three months after the adjournment of the last legislative session.

If there is no attempt this time to "reform" and tax the coin machine industry—a subject of agitation in every Indiana Legislature since 1951—the welcome reprieve will be attributable to the developments of 1957 and 1959.

Danger Exists

Yet there are other observers who warn that it would be folly to discount the possibility of danger—even in this session.

Most likely subject of a legislative assault, as usual, would be games.

A bill to outlaw all pinball machines, with or without recording devices and even when its intended use is for amusement only, may be introduced with the support of Indiana county prosecutors.

NEEDLES HIM INTO A GAME, SCORES 2,495

CLEVELAND — Morris Criser, president of Cleveland Coin Machine Exchange Company, could well be top nominee for an academy award in salesmanship, if the coin machine industry offered such a prize.

A long-time crony of Morris dropped in one day recently to buy a \$2.50 needle for his phonograph. While engaging his friend in idle chit-chat, Morris surreptitiously angled him over to one of the new Bowl-A-Ramas.

Morris picked up a ball and mowed down the pins. He challenged his pal to a game. True to the script, Morris lost the howling match and sold a \$2,495 Bowl-A-Rama to the fellow.

The machine was installed in his recreation room along with the music box and shuffle alley that Morris has already sold him.

Thus, old Chinese proverb: man who want to buy \$2.50 needle from Morris — gets stuck with \$2,000 bill!

Marion County (Indianapolis) Prosecuting Attorney Philip L. Bayt, a former mayor of Indianapolis, has been picked for the job of drafting the bill.

Any such proposal would meet a questionable fate in the Legislature. To survive, the bill would have to surmount the resistance of a "liberal" committee in the Senate in order to move into the more responsive atmosphere of a "conservative" committee in the House. It is widely believed that the bill would be squeezed to death somewhere in the collision between the two committees.

A decade of legislative labor has failed to produce a valid or enforceable anti-pin law.

The first formidable barrier for the enactment of such legislation was waged in the session of 1951. A bill which, if made into law, could have sent a pin operator to the penitentiary for life, was approved in both chambers of the

Assembly. An amendment, however, forced it into a conference committee from which it never emerged.

Lingering to this day is the suspicion that the "life imprisonment" proviso was sneaked in by some astute legislator, determined to make the bill unpassable.

But precisely such a proposal—with life imprisonment and all—was adopted by the Assembly in 1955 and signed by the then Gov. George M. Craig. Its constitutionality challenged, the statute was killed by the Indiana Supreme Court a few months after the Legislature adjourned.

Social, fraternal and patriotic organizations were exempted from the provisions of the Act. That, in the opinion of the tribunal, rendered it unconstitutional in that the Indiana State Constitution provides that all laws must be general in application.

In 1955, the Legislature succeeded in removing the constitu-

tutional features of the Act. And it did much more. The Legislature was adjourned and the legislators were safely at home when the people and newspapers of Indiana discovered that by some last-minute legislative legerdemain, "free plays" had been legalized in the State.

An amendment in the session of 1957 corrected the 1955 "error" and, theoretically, at least, a "free play" pin operator could find himself vegetating again in the State Penitentiary.

Attempts to "toughen" the law even further, to emasculate it, to invalidate it, to repeal it directly or by indirection, failed in the session of 1959.

While the legislative controversy raged over it through the years, the law was being challenged in the courts of the State. Finally, in 1960, it was upheld by the Indiana Supreme Court, but certain provisions of it remain under a thick cloud of constitutional doubt.

During the prolonged court maneuvering, the authorities in many sections of the State were enjoined from interfering with pin operators. Still other officials held that they could not pursue an enforcement policy until final adjudication.

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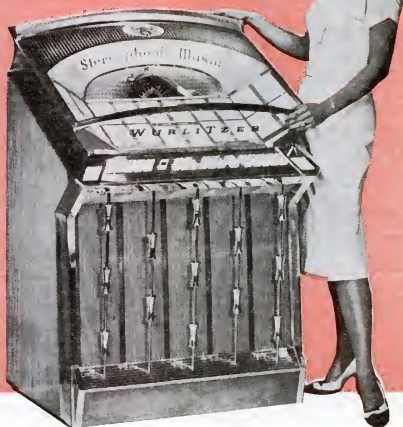


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**Ind. Senate Group
Studies Bill to Ban
Certain Type Pins**

INDIANAPOLIS—A bill to outlaw the possession of pinball machines with public or concealed recording devices is being studied by a committee of the Indiana State Senate.

Introduced by State Sen. David Rodgers of Bloomington, the measure, entered on the records as Senate Bill 153, has been referred to the Committee on Organization of Courts and Criminal Code.

The committee assignment came as a surprise. Normally, such legislation is referred to the "liberal" Public Policy Committee where its chances of survival would be slight.

Obviously, it was to save it from sudden death that Lt. Gov. Richard O. Ristine, the presiding officer of the Senate, channeled the bill to the Organization of Courts Committee.

A former legislator, Ristine is a long-time supporter of "tough" anti-pin laws.

The Indiana General Assembly has been in session since January 5. Unless the Rogers proposal is adopted by March 6, when the Legislature must adjourn by constitutional limitation, the status of Indiana pin operations will remain unchanged for at least another two years or until the Assembly meets again in January, 1963.

**Buddy Kaye to Quit
Irving Kaye Firm**

NEW YORK—Buddy Fox, general sales manager of the Irving Kaye Company, coin pool table and game manufacturer, will resign his post Wednesday (1). Fox is also general sales manager for Activite Devices, a Kaye subsidiary manufacturing hand devices.

The 34-year-old coin machine executive said that he plans to remain in the coin machine industry, but that he is not yet ready to announce his next move.

Before joining Kaye, Fox was connected with Runyon Sales, the local AMI distributor.

**Masked Bandits Rob
Gunn, Indianapolis Op**

INDIANAPOLIS—Richard W. Gunn, owner of the Gunn Music Company of Indianapolis, was robbed of \$2,600 by two masked bandits Saturday (21).

After binding him with rope on his first premises, the robbers fled with the contents of an unlocked safe—\$800 in cash and checks and \$1,800 in small change taken from the juke boxes and cigar machines distributed by the company.

Gunn said that the bandits, who entered the establishment carrying 32 caliber automatic pistols, looked like they were in a hurry. They grabbed his eyes, wrists and mouth and then abandoned him on the basement stair landing. He freed himself by rubbing the adhesive tape on a pipe.

**Italian Experience Is Good Argument
For Operator Ownership of Machines**

By OMER ANDERSON

ROME — The anonymous coin machine executive who sparked the operator-ownership controversy can have a Roman holiday, courtesy of Italian operators.

Italian operators believe the best answer to Mr. X's proposal for the location ownership of juke boxes, with the operator reduced to a servicing role, would be to subject him to an extensive tour of European locations.

Mr. X should start his tour in Italy, according to Italian operators, and they are willing to finance his on-the-spot inspection, subject to only one condition—that he discard his anonymity and sail to and through his Roman holiday under proper colors.

"Let him come to Italy, and let him see in our country just how location ownership has worked out," proposed Giacomo Paternostro, a junior Roman operator.

"The man must be mad — or more likely, he has never seen his theory in actual operation. Well, believe it, it has been in operation in Europe, and particularly in Italy, ever since coin machines became big business, and with results that speak for themselves."

Stone Age

"It is said that, contrasted to coin machine operation in America, we are still in the stone age. If so, blame our location system of operation."

What Paternostro means is that Italian coin machine operation has grown like Topsy. The industry is still struggling to get on its feet, to win the recognition and enjoy the prestige which the U. S. and Swiss German operators take as their due.

The Italian coin machine operation has been a case of "doing what you can, when you can," and the natural thing, as is emphasized by Mr. X's proposal, was to sell to locations.

Switch to Operators

The Italian juke box began with the switch from location to operator ownership. The operator is flourishing in Italy, as the juke box boom continues expanding.

The Italian Association of Music Box operators says Italian locations are larger, and are more numerous, in coin machine operation, and would prefer to have an operator accept full responsibility.

N. Y. UJA Coin Div. to Honor Irving Holtzman

NEW YORK—Irving Holzman, president of the Black Distributing Company and local United Distributor, has been selected by the United Jewish Appeal's coin machine division as the 1961 guest of honor for that organization's victory dinner, to be held at the Plaza Hotel May 3. Holzman was general chairman of the drive last year.

Al Denver, former chairman and guest of honor, will be co-ordinating chairman of the drive while Meyer Parkoff, another former guest of honor, will be dinner chairman.

Denver is president of the Music

**WVMOA Ops Holding
First 1961 Meet Tues.**

LOS ANGELES—The Western Vending Machine Operators Association will hold its first meeting in 1961 at the Nickabob Restaurant here Tuesday (31). W. D. Coumbs, secretary, said. Dinner will be served at 7 p.m., with the meeting at 8. He said his vending machine operators are invited to the dinner or the meeting or both.

A poll by the association three years ago indicated that 62 per cent of location owners at that time favored operator operation of juke boxes and games on their premises.

Flipper Fiasco

A further poll last summer—only a few months before the "Mr. X" proposal — showed that the number of pro-operator location owners had jumped to around 75 per cent. The spirit is attributable to the Italian "Flipper" fiasco, which, as far as Italian operators are concerned, says at all that needs be said about location operation of coin machines.

The U. S. pinball machine caught on rapidly and handsomely, killed flippers by Europeans. The pinballs boomed the Italian market for juke boxes and coin games generally, as well as for the flipper. As boys' game code in retrospect: the coin machine moguls in Italy permitted the flipper boom to get out of hand. It was the flipper, not the pinball, that gave the U. S. a lance for the Mr. X theory. Every location owner elbowed his way into the flipper act. Servicing was neglected everywhere, and replacement of machines rejected.

Flippers Blamed

There occurred an unfortunate juxtaposition of flippers and juvenile delinquency. Juvenile delinquents whiling away the idle hours with the flippers. The juvenile delinquents also whiled away idle hours in the movie houses, at soccer matches, and other public places. But the police focused on the flippers, as did the Italian press.

There began a monstrous hue and cry for outlawing the pinballs, and this in due course was done. With the banishment of flippers, the entire Italian coin machine industry suffered a setback.

Italian operators are not so naive as to claim the flipper was reduced to a black-and-white case against location ownership. But they make these points:

1. A responsible operator would have removed the sting from public criticism by proper servicing and replacement of machines, squelching criticism of alleged gangsterism.

2. A responsible operator, when he observed the concentration of juvenile delinquents at his machines, would have insisted that the location owner discourage this

type of patronage as a simple matter of location prestige.

The reason for the operator would have insisted on a fair shake from the press and police in the matter of criticism that flippers inspired juvenile delinquency. The operator, the location owners felt, did nothing or nothing to counteract the lethal publicity.

Root of Evil

Italian operators believe, therefore, that "Mr. X" is off on the wrong foot. They believe that more "Mr. X's" are needed. The operator is needed — not less. By this they mean that the operator should tighten his procedures and do more of his job himself. The root of all operating evil, they say, is the overheard which flourishes all too luxuriously over most operator enterprises.

At least one Italian operator asserts that many small operators could — and should — be doing their repair work solo. In Milan, Vittorio Allegretti prides himself on his ill-fortified operation.

Allegretti asserts, "What I can do is to do the operator's job — and do it — and get more satisfaction, as well as profits, from his business. I was schooled as a salesman and had no notion of mechanics or electronics until I became a coin machine operator."

"But now I have my own small workshop, and I do all my own repair work on juke boxes, games and payout machines. I found it wasn't difficult to learn the basics, and I am having more fun out of operating since I began doing almost all my own repair work."

Obviously, the operator cannot handle his own repair work, but Allegretti's point is that most operators can shave expenses by doing their own work, and concentrating on fundamentals.

The small operator can use his own repair work and use his wife as his assistant. He can save money on his route making service calls. The Italians are a family-minded nation, and the "cheaper by the dozen" rule of American operation comes naturally for them.

As one hard-working Italian coinman, the father of seven children, put it: "You can get your pizza in the sky — only here work will solve our problems. Hard work is the belief in putting the whole family to work, mama and all the bambinos who are old enough."

**Little Rock Op Enters
Factory Vending Field**

LITTLE ROCK — Robert Kirpsel, president of the Kirpsel-Bernere Music Company, announced last week the entrance of his company into the vending field, with a major investment in bicycle factory with 400 employees.

Vending equipment installed included that for coffee, candy, cold drinks, soft drinks, fruit, crackers, and other foods for a complete industrial food vending set-up.

Honorary chairmen, all former guests of honor, are Mike Muves, Al Simon and Barney Sugarman.

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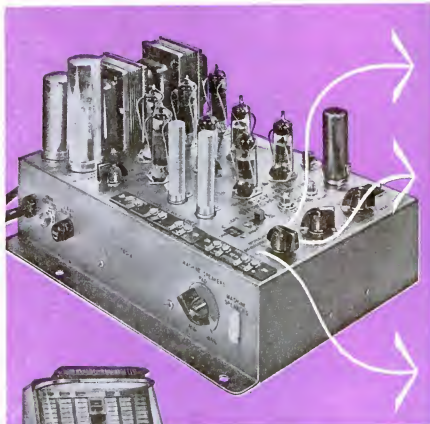
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DENVER — Probably the only bulk vending route in the National States which operates directly through IBM stock control methods is the 200-odd unit operation in Miller's Super Markets, in Colorado.

The Miller Super Markets, which only recently became part of National Stores, went into bulk vending some eight years ago, when President Morris Miller took time out to study the peculiar problem affecting the bulk vending industry.

Among the more important conclusions he arrived at was the fact that supermarket managers and their assistants are among the busiest men on the face of the earth.

They have little provision for dropping everything to co-operate with a route operator who can come in at any time.

Another factor was the fact that many varieties of bulk vending machines meant a multiplicity of repair and maintenance problems.

Credit Side

On the credit side of the ledger, the Denver supermarket pioneer realized the importance of bulk vending machines to children and adults alike. Youngsters who are peevish over being told, "Don't touch this," and "Don't touch that," are easily mollified with a penny or two in bulk-vended candy or gum—and adults, who have a sweet

tooth, get a habit to enjoy the same, while shopping through the store.

The net results of these studies was the decision to install either three or six bulk vending machines in every Miller store, to be operated by the store manager or any one of three assistants which the Miller stores average.

Star Novelty

Miller buyers went to Star Novelty Company, where veteran distributor Andy Anderson sold the chain sufficient Topper machines, all finished in blue, all 1-cent models, to implement the new program.

The machines, without exception, are located immediately off the turnstiles through which all customers enter the shopping area, where they are among the first things seen.

Here, as mothers come in with children, or sweet-toothed adults arrive, a huge percentage of each store's customers dig in their pockets for the needed pennies.

Central Warehouse

All of the machines are serviced from the big central Miller warehouse, with fill, including ball gum and bridge-mix primarily, regarded exactly as if it was another shelf item, according to Rip Steiger, who was appointed buyer for the bulk vending department shortly after it was established.

Ordering is on a perpetual inventory basis, controlled by the IBM cards, with the manager of each store free to requisition additional fill as required.

As the smoothly operating system functions, however, it is very seldom that an extra order for fill must be sent in.

Under contract with suppliers, all fill comes in five-pound bags, equivalent to the capacity of the usual vending machine. Busy as they are, managers are expected to keep an extremely close check on the stock in every bulk machine and to make its fill complete so that the entire five pounds goes in at once.

This not only means a more sanitary, eye-appealing and fresh stock, but does away with an annoying problem—the fact that an opened, but not emptied sack of bridge-mix is likely to be consumed by the store's employees.

Pennies are the only item vended in the big Denver supermarkets which are not "IBM controlled." To insure absolute freshness, Steiger contracted with a Denver nut distributor who has excellent roasting facilities, to deliver the nuts, likewise packaged in five-pound, grease-proof bags, on order from individual stores.

Because the nuts have often been roasted the same day or the day before they are ordered, an exceptionally high degree of quality is maintained, the store can be sure that flavor and eye-appeal are at their best and that no customers will be complaining over a penny's worth of nuts.

Maintenance

Machine maintenance is up to the individual market manager, who, as pointed out above, now averages three assistants, instead of the one assistant which was general when the program began. In most stores, carry-out boys are detailed to wipe down the machines regularly, while store inspectors, who visit each outlet on the average of once per week, have the responsibility to see that machines are vending the proper amount per penny inserted, and that any mechanical repair needs are carried out.

Miller's incidentally, is considered

(Continued on page 100)

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GRAPP VENDING SUPPLY
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LOAN DISTRIBUTOR CO.
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SAMUEL J. PHILLIPS CO.
6372 Lindell Boulevard
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SOUTHERN OCEAN SALES
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BILLBOARD MUSIC WEEK

REPORT FROM BRITAIN

By BINGO BEAUFORT

Spare Parts Service

LONDON—The Jennings and Kenney factories have announced the establishment of a new United Kingdom-wide distribution service for Jennings and Kenney spare parts and assemblies, furnished by Universal Spares Limited, London. An airlift shipment of Jennings dc. conversion kits is reported to be on its way. Also, nine main distributors have been announced for a new Kenney upright, "made for the British market," the Fruit Cocktail. This machine is on single-coin play, actively dropping coins up to a 400-coin jackpot. The area distributors get their supplies from World Wide Amusements, Ltd., which is sole concessionaire in the U. K. for this Kenney console fruit.

Betting and Gaming Act

LONDON—The Council of the Working Men's Club and Institute Union—a powerful body representing a large number of clubs in the U. K.—recently made the recommendation at its convention that member clubs should not install fruit and other gaming machines, despite the favorable provisions of the Betting and Gaming Act.

The Amusement Trades Association has taken up the matter by sending the following letter to the Union's headquarters in London. It is signed by A.T.A. Chairman Harry Oliver:

"Sir—It is reported in the National and Trade Press that you have advised your affiliated clubs that automatic gaming machines are undesirable in workmen's clubs.

"It is a matter of regret to us that you should have arrived at this conclusion, since we feel its based on incorrect premises. Many forms of gaming have been indulged in—coin-operated, albeit, illegally, before the coming into force of the Betting and Gaming Act 1960, which, subject to certain conditions, legalizes gaming by means of automatic machines. In essence there is no difference between one form of gaming and another, and gaming by playing bingo, which is extensively and commonly indulged in by your clubs, and which appears to enjoy considerable status, is no better and no worse than gaming by means of automatic machines such as the so-called "fruit" machines upon which you frown.

"We feel it is possible that the members of your executive committee have been influenced against machines by recent sensational and unfavorable news treatment in the National Press. The Press attitude has, in the main, been quite irresponsible. The fact that some machines have been installed in certain established dealers in coin-operated machines. The industry is not exactly a new one; machines have been operated in your affiliated clubs during that period. To condemn them out of hand would, we think, create an unnecessary hardship for your affiliated clubs and difficulties for our own members.

"In fact, a fruit machine of the most modern type is an extremely fair machine; the player receives plentiful and liberal pay-outs and a long run for his money. It is also a game which the individual can play on his own, as distinct from party games such as bingo, and there is no excitement in play, the decision to play being entirely a matter of personal inclination.

"Furthermore, there can be no doubt that many clubs have been able to provide facilities and amenities for their members out of profits from machines. If, as we think it must be, your aim is to continue and encourage these improvements, such machines provide the simplest method of raising the necessary revenue. The alternatives such as members' direct levy or heavier subscriptions or increased charges would hardly be likely to meet with your members' approval."



Midwest

DETROIT TOPICS

Mrs. Grace Ziegler, owner of the Ziegler Music Company, was the installing officer—and chaplain—for the annual banquet of the Ladies' Auxiliary of the Michigan Showmen's Association. She also appeared Monday before the Detroit Common Council, in protest against the projected demolition of the City Hall... Ruby Widger, cashier and acting manager of the arcade at Edgewater Amusement Park, Detroit, for owner Al Young, is the retiring president of the Showmen's Auxiliary.

Lester Rieck, general manager for the phonograph division of Rock-Ola, was a visitor here in connection with negotiations for the appointment of a new distributor for the organization. Frank Fabiano, former distributor, surrendered his franchise to concentrate his activities at Buchanan, Mich., where he makes his home. Hal Reeves

CLEVELAND CLOSE-UPS

Walter Demudek of Shaffer Music Company of Cleveland has been sent to the Seeburg factory in Chicago to receive special training in the new cold drink equipment, according to Larry Horneback, manager

of Shaffer Music. His training included study of refrigeration and ice-making equipment.

Bill Miller of J. B. Music Company, Perry Hachbart of Monroe Coin Machine Exchange Company, Stanley Naroway of Coin Vending Company and Buddy and Comer Crew of Kenny's Amusement Company attended a recent Star Music Company service school.

Harvey Norton, head of O & O Amusement Company, has not been in the best of health lately. He is going to take things easy for a while, reported one of the firm... Prospect Phonograph, headed by George Zollos, astounds the industry here with a report of a 15 per cent increase in business for last year over 1959. The coin machine business in Cleveland is slumping along about 15 per cent behind. He merely applies more vigor in spotting records, changing equipment and servicing his locations.

Cleveland Coin Machine Exchange Company showed a 25 per cent increase in sales last year. Sales of used equipment outweighed new merchandise about 60 to 40, according to Morris Gisser, president... Hede W. Dugan, head of Dugan Music and Fred Witt, chief service-man and associate, leave for a month-long stay in Acapulco, Mexico, Sunday, February 5. They will travel by jet.

Edward Curry, head of Edward J. Curry Music Company, complains that 33-play records cannot be judged a success or failure in today's economy. With collections so slow, we just don't know how good the 33's are yet. They haven't had a fair trial, he believes... On the other side of the coin, Max Faler, boss of F & T Novelty & Music Company, predicts a definite pickup in 33's this year.

"Higher over-all volume is the only remedy for the bind placed on operators who are squeezed by rising servicing costs and price hikes in new equipment," said Arnold Tlef, head of Lief Music Distributors... Sidney Aynder, president of Metro Music Company, last reports that about 75 per cent of his locations have dropped behind their average in takes.

Reporting difficulty in collecting service fees from some locations is James Ross, president of J. R. Music Company. It seems that those with service hills piling up need more help in equipment maintenance. This puts all in a dangerous financial position: equipment must be in top shape or it won't earn enough to pay for its earlier "doctoring" bills... Albert Liggins is anxiously looking forward to the start of spring. His A & I Music Company reports the business outlook as black in January and February and the weather.

Jack and Herman Cohen, top men at J. C. Music Company, report not even a "nibble" when they test reactions to 33-play equipment. There are not enough good records out for the present, they claim... Stephen's Cigarette Company, only three years old, reports good times ahead. The investment in equipment is now beginning to pay off.

Bob Sudyk

(Continued on page 98)

Pa. Coinmen See Long Court Battle Over Lotta Fun Seizures

PHILADELPHIA — Coinmen are waiting for a decision on a suit filed by two operators in this area against local authorities to bar them from seizing the Bally Lotta Fun pinball machines.

Judge Edward J. Griffiths heard testimony on the injunction plea and announced his decision would be forthcoming.

But coinmen see a long, drawn-out battle looming on the Lotta Fun. As one put it, "No matter who wins the decision, the case will no doubt be appealed. And that means money."

Granted Injunctions

The operators, the Tri-County Amusement Company, of this city, have been granted temporary injunctions. They are operating the machines without fear of having them seized. This will remain in effect until the case is finally settled and all appeals exhausted.

In their suit, the operators sought to bar Mayor Richardson Dilworth, the district attorney and a magistrate from interfering with the operation of the machine in question.

The case was touched off when four of the machines were picked

up on tavern stops. The magistrate couldn't decide on the legality of the seizure and sent the case on to court for a decision on this question.

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Reconditioned

Mystery Bill to Banish Pinballs From Tenn. Appears & Disappears in State Legislature

By ELTON WHISENHUNT

NASHVILLE—A threat to legislate pin games out of existence has materialized in the Tennessee Legislature.

The bill was introduced in the Lower House by Rep. Millard V. Oakley of Livingston.

Next day, without explanation he withdrew the bill for amendment and resubmission. He did not say what he would change nor why before he reintroduced it.

Free Plays

The present law allows pin games to record free plays by mechanical device whereby if free games are won, a button is pushed and the free games played off. The present law describes these free plays as "without value."

The amendment proposed by Representative Oakley would delete the phrase, "which award anything other than an immediate and unrecorded right of play," and substitute this language:

"including those which award money, property, the right of privilege of replay or any other thing of value."

This is the part of the law which allows pin games and free plays. But the language Representative Oakley proposes would outlaw amusement games which give free plays. The amendment, as worded, would not affect other amusement games, such as shuffleboards, bowling games, baseball games.

The second and last change of Representative Oakley's amendment would change the classification of a free play from a thing "without value" to constitute a "thing of value," which could constitute pin games as gaming devices.

This would mean they would have to take the \$250 federal gam-

ing stamp, and such a construction of the law would legislate pin games out of use in Tennessee, for operators say none pay enough to provide a \$250 tax.

This is the language Representative Oakley would delete:

"but in the application of this definition an immediate and unrecorded right of replay mechanically conferred on players of pinball machines and similar amusement devices shall be presumed to be without value."

His amendment would substitute the following language for that above:

"and in the application of this definition any right or privilege of replay conferred mechanically or otherwise on players of pinball machines and similar devices shall be held to constitute a thing of value."

Rep. Frank L. White of Mem-

phis sent this correspondent a copy of the proposed bill and wrote this note on it:

"Supposedly, this would do away with pinball machines. Why? I wonder."

"This bill is being withdrawn for amending and resubmission. I shall forward to you the revised bill when introduced. Needless to say, I frown on such a bill as this."

Over the weekend White returned to Memphis and this correspondent talked with him. The correspondent gathered that the introduction of the bill, then its withdrawal, was surrounded, somewhat, in mystery.

Neither White nor anyone else who could be reached knew why Oakley withdrew the bill, what he planned to change or why he introduced it as written, then decided to soon after to change it.

CMC Office Surmounts Ups, Downs of French

CHICAGO—In its few short months of operation, the Coin Machine Council, public relations arm of the coin machine industry, has already achieved international penetration—at times with puzzling and sometimes humorous problems.

Witness a recent letter that CMC received from Pierre Delhaeur of France, who according to his business card is "Officier Mécanicien de lre Classe, Machine Marchande, ex-Chief Atelier, Electro-Mécanique."

Pierre Delhaeur's letter was in French. And in CMC's sizable staff, quite a few languages besides English are spoken, but not French.

Solution

An elevator operator came up with a solution: Why not ask the French girl on the 19th floor? She was asked. She said: "He must be a very important man, be-

cause he writes so, you know, difficult."

However, she did arrive at this translation:

"Sir: 'Is it possible for you, please (cq), to give me a list of electric billiards to be sold in the popular brand names, machines being new and second handed, (cq)'

"I own (cq) 22 billiards and help to repair other merchants (cq) and would like to renew and augment my material."

"I would be very grateful if you could send me catalogs, pictures and documentation concerning the electric billiards."

"Thanking you in advance, I remain very sincerely yours, (signature)"

"P.S. Is there a revue on the automatic machines?"

This done, CMC's French translator had one question: "Do you understand (cq) my English?"

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Bally Skill Score (new) . . . 195

Bally Skill Derby (5) . . . 295

Auto Ball Circus Play Ball . . . 115

Auto Ball Circus Wagon Wheel . . . 115

Auto Ball Golfing Dominion . . . 125

Auto Ball Horned . . . 145

Auto Ball Horseshoe (1st year) . . . 125

Beckley Point Mower (1st model) . . . 445

MUSIC

Beck-Rite 1432 (45 rpm) . . . \$ 75

Beck-Rite 1442, 200 std. (new) . . . 75

Wurlitzer 2000, 200 std. . . 345

Wurlitzer 2200, 200 std. . . 495

AMI 4-40 (45 rpm) . . . 65

Seabury V-200 (new, to VL with speed read program heads) . . . 245

ARCADES

Bally Lucky Alibi, 11' . . . \$375

Bally Trophy Bowler, 14' . . . 325

Bally Strike Bowler, 14' . . . 195

Bally Champion Shuffle Bowler, 8 1/2' . . . 75

Bally Jet Shuffle Bowler, 8 1/2' . . . 65

Bally Club Bowler, 8 1/2' . . . 395

Bally Golf Champ . . . 95

United Bowling Bowling Alley, 13' . . . 245

Genes Super World Series . . . 45

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Continued from page 94

ably more generous than usual in the amount of product vended per penny—a simple touch which adds much good will, it has been found.

All repair and upkeep work is maintained by the store's engineering department, with several mechanics trained to handle each aspect of bulk machines. It is primarily a matter of parts replacement, according to Steiger, who has suffered very little damage to machines except for occasional jamming over the course of a stand by a heavily-loaded grocery cart. In such instances, the globe often breaks, and the fill is a complete loss. However, by backing the machines up against a heavy pipe rail which separates the shopping area from the turnstiles, the danger of toppling has been almost altogether eliminated.

Easy to See
Machines are painted by the same department when needed, using a bright blue, which makes them easy to see and with a mini-

mum amount of brightwork to contend with, the appearance conditioning job is a simple one.

Managers of each store are free to use their own initiative in developing extra advantages from the bulk machines. For example, in one large store the manager, during the back-to-school period and on weekends, boosted his sale of chalk, pencils, tablets and school supplies by moving the vending machines to the center of a mass display.

Here, youngsters going out of their way to use the vending machines are reminded of school needs, and parents simply added the latter to their shopping list.

"Complete control of the situation, as well as profit," was given as the principal reasons for company-owned bulk machines by Steiger. Even though the supermarket ownership has changed hands, this bulk vending system has worked out so well that no alterations in it are contemplated.



in the NEWS

West

LOS ANGELES ANGLES

Cecil Ellison, of the Desert Operating Company, in Lancaster, visited Los Angeles and was glad to get away from the cold in that California town. He reported that one day they had a 52-degree span in temperature and that at night the thermometer got down as low as 11 degrees above zero.

Also concerning the weather is the report from Jack Leonard, head of the parts department at Badger Sales. Last year his father, Leonard, visited California and found unusually cold weather. This winter he ducked California for Miami. In a telephone conversation the other night, Lou Jack they were having plenty of rain in Southern Florida. California weather? It has been about 85 degrees during the day, and clear. The nights have been upward of 52 degrees. . . . Jimmy Wilkins, of Paul A. Laymon, Inc., has been on the road with Jack Barabach, Rock Olaf factory engineer from Chicago. . . . Ed Wilkes, Paul A. Laymon, Inc., manager, was host to his parents, Mr. and Mrs. F. E. Wilkes, on the occasion of his mother's 75th birthday. The Wilkeses and Ed's uncle and aunt, Mr. and Mrs. R. L. Davis, are visiting in Long Beach from their homes in Galesburg, Ill. . . . Don Peters, of the Laymon service department, was host to relatives from the East during the holidays.

Marilyn Milder, of the Seeburg Distributing Company secretarial staff, has set the date for wedding to Gilbert Abrams, aeronautical electronics engineer, for June. It will be held in the Los Angeles Larchmont Hall. Following a honeymoon in Acapulco, Mexico, Marilyn will return to her job at Seeburg. A native of Brooklyn, she has been on the West Coast since August. . . . Other news at Seeburg is that George Mahlum, who has the San Diego territory, is in the Los Angeles office for a spell. . . . Dean McMurtrie, Seeburg factory sales representative, is back in town from a business trip to San Francisco and Seattle. Ralph Cragan and Stan Goolgole, of Seeburg, are back at home base following tours of their assigned areas. . . . John Ruggiero, Seeburg branch manager, said he is looking forward to the shipment of cold drink machines with ice. At present, Ruggiero has staffers seeking storage space. . . . Charles Mullineaux has joined the Seeburg auditing staff, serving with Bill Luther and Jim Crosby. . . . Doc Steiger is back on the road at Seeburg as telephone receptionist following illness. . . . Harry Dunsing, who operates the Newport-Balboa Music Company in Newport Beach, was in town to pick up records for his route. The many friends of S. L. Griffin, of Valley Coin Machine Company, in Pomona, will be glad to learn that he is recovering from his recent illness. . . . Also on the mend is Lela Smith, who operates in the Barstow area. . . . Robert Chacon, of Newport Beach, was one of the operators making the Coin Rows for supplies. . . . Harold Sharkey was on the Row last Wednesday. . . . Another operator buying for Joe Usimano, of Lucky Coin Vendors, Los Angeles. . . . Irv Webb, former Rock-Ola vice-president, visited Badger Sales to see his line of long standing. William Hoppel, Webb is now living in Southern California. . . . Cliff Jones, of Jones Music, in Long Beach, hit Badger Sales and Seeburg Distributing on his trip into the city early last week.

Wm. Hoppel

DENVER DOINGS

When Elton Deines, former owner of Deines Music Company in nearby Boulder, Colo., sells a business he really sells out. In transferring his long-established music and games routes to veteran operator Ben DeGarmo, of Denver, Deines sold not only the equipment and good will, but his house as well. DeGarmo, faced with a 44-mile round trip every day, immediately moved his headquarters to the Colorado university town. With an enrollment of over 10,000 students, the local university supplies a worth-while music market.

Dale St. John and Lyle Campbell, operators of C & S Vending Company here, have sold the candy division to new owners Jack Carter, Howard Volz and Tom Rammus. St. John and Campbell were concentrating on cigarette vending while the others, already ranking high in Colorado vended candy, will take over the candy division using the same locations and equipment.

Frank Huber and Glenn Pierce of Century-Supreme Music Company in Denver are busily preparing a list of New Year's resolutions for location owners. Although the resolutions are mostly humorous, they make a strong bid for location-owner co-operation in the matter of encouraging play and keeping machines clean and attractive.

An epidemic of colds slowed things down the first month of the year. Most music operators were either laid up themselves or were operating with skeleton crews of collectors and mechanics—all hitless by the "bug."

Bob Latimer

Seeburg Profits Drop for 1960

CHICAGO—The Seeburg Corporation experienced a decrease in profits for 1960 against 1959 de-

spite a substantial increase in sales. Earnings for the year ended October 31 totaled \$915,262, or 70 cents per share, against \$1,929,770, or \$1.64 per share, in 1959.

D. W. Coleman, president, said the decline in earnings reflected substantial cost increases, enlarging the company's position in the vending industry.

Foreign Charms

Continued from page 98

The American operator is wiser in buying the American product."

At Grinding

Local comments range everywhere from those stating that Eppur, as a charm, is just as good as an ax to grind, to vehement endorsement of the peppery charm manufacturer's comments.

Underneath it all, however, is the cold fact that virtually every major distributor in the country carries imported items and every major operator is dependent to some degree.

Not is this anything new to the bulk industry. Charms have been imported—not only from Hong Kong—but also from Japan and numerous European countries, including Germany, for many years.

Mrs. Import

Some American charm manufacturers have, in fact, imported items from Europe and Japan here.

Don Mitchell, NVA counsel, pointed out that "certain items that aren't made here have traditionally been imported."

Mitchell said, however, "the real harm, it would seem to me, is the taking of an American item—an original American item—to a cheap other market and having it duplicated in an inferior manner, so as to compete directly with the American manufacturer."

Exhibit

Mitchell said there were NVA members who were now importing foreign charms but that he didn't know if any firms who were solely importers would exhibit at the next NVA convention.

Mitchell cautioned that NVA recognized that "there is an increasing problem facing the American operator today. In using foreign charms, he may ultimately be doing his industry a disservice, inasmuch as he personally is being supported, through NVA, by domestic manufacturers, distributors and operators."

"The charm industry," continued Mitchell, "is basically one of novelty and it can't be denied that the continued new idea is basic to the industry's continuance."

"The spark of originality in this field seems native to our American manufacturers. If the spark is to remain, the American manufacturer must continue to be the dominant majority of the charm business."

Asked about the phrase, "great majority," Mitchell said, "there have always been imports in the business—this is nothing new, and a certain percentage of imports is not harmful."

"Basically," continued Mitchell, "I think the operator should support the American manufacturer because the American manufacturer is supporting him, but trade is important and certainly there is no objection to an operator buying overseas who he can't buy here."

No Restriction

"I feel certain that a number of our charm manufacturers are exporting," noted Mitchell, "and we certainly feel that no restriction of any kind should be placed on their U. S. manufacturers' exports—an obvious reference to mutual trade between countries."

Paul Crisman, King and Company, said his firm was handling a few imported charms—"mostly a stuff we can't get anywhere else, and that this was nothing new, his firm has been doing it for years."

Crisman, however, gave a strong boost to the American manufacturer, saying "with the charm industry as it is today, you don't have to import items."

Variety

"I have over 200 different kinds of bags—each with a variety of charms—offering every conceivable kind of merchandise."

He said he tended to stay away from foreign items, unless absolutely necessary.

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COINMEN

in the news

MILWAUKEE MENTIONS

Jay Albert, former rouletman for Cister Music Company and currently a sales rep for James H. Martin, disk distributor, is also plugging his own record label now. His label is Sara Records and debuted last week with its first release by singer Ronnie Premier, "So Loved Am I" and "Angel in My Eyes."



Jerome Jacomet

Also smitten by the record label bug is Stu Glassman, Radio Doctors. The one-stopper this week announced his Sound Records label's first release by the Night Beats with "Cherry Pink and Apple Blossom White" and "Exotic."

A donation of \$100 was made to the March of Dimes by the Milwaukee Coin Machine Operators' Association. The presentation was made by the group's secretary-treasurer, Jerome (Red) Jacomet, Red's Novelty Company, during the March of Dimes Telethon. . . . The demand for good used coin games continues strong, according to Sam Hastings, Hastings Distributing Company. Out-of-town operators shopping the Hastings headquarters for used items this week included Richard C. Fritz, Fritz Coin Machine Service, Columbus; Earl Schultz, Coin Machines Unlimited, Colfax; Chester Manhardt, Hazelhurst, and Nellie Tompkins, Mantowoc.

Orville Caraltz, Badger Novelty Company, reports that reaction to the Rock-Ola Reverba-Sound has been very gratifying all over the territory. . . . Doug Opler, Wisconsin Novelty Company, notes that he has installed several 33½ r.p.m. disk spots with good results. "The problem of getting enough current hit single records on 33½ is still the major hurdle we face," says he. . . . Roger Bookmeier, Green Bay music and games man, was a visitor here last week. He made the rounds of distributors checking both new and used offerings. . . . Surprisingly strong demand for new pool tables has emerged in recent weeks, according to Sam Cooper, Paster Distributing Company.



Doug Opler

Ben Olinian

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25 IN. BY 46 IN. 58 IN. HIGH

"You gotta be good
to hit me," says
FOXY FOX
THE TARGET WITH THE
MYSTERY MOVEMENT

Colorful carnival flash gets immediate attention on location. Fascinating skill-appeal keeps players coming back. Fast action keeps coins flowing into the cash-box. Get your share. Get SHARPSHOOTER today.

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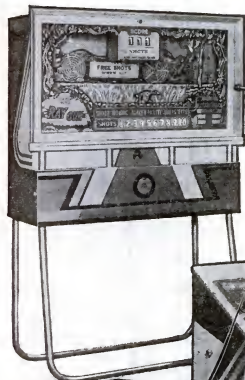
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FIRST AND MOST SENSATIONAL
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Play May Be Set
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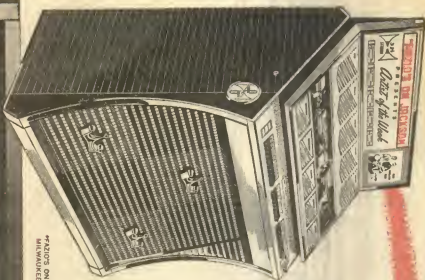
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WEEK OF JANUARY 30



ARTIST OF THE WEEK

10% SELECTION 33 $\frac{1}{3}$ STEREO ALBUM RECORD PACKAGES

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RIDE THIS TRAIN

JOHNNY CASH (COLUMBIA)

THE NUMEROUS WORLD OF

JUSTIN WILSON (COLUMBIA)

LOCATION NAME GOES HERE

P R E S E N T S

Artist of the Week

33 $\frac{1}{3}$
STEREO

